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THE WORKS
OF
SHAKESPEARE

MEASURE FOR MEASURE

EDITED BY

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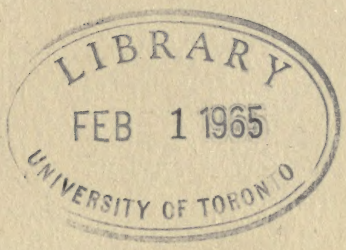

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INTRODUCTION

THE earliest text of *Measure for Measure* is that of the 1623, or First Folio. Thus it was not printed in Shakespeare's lifetime, nor have we any early quarto edition to come to our aid in textual difficulties.

The date of production of the play is somewhat doubtful. It is usually placed at 1603–1604, immediately after the accession of James I. to the throne, from the following considerations.

There is a memorandum of plays performed at Court in 1604 and 1605, among Malone's manuscripts in the Bodleian Library, which was obviously derived from authentic documents that existed in his time at the Audit Office in Somerset House. After Malone's death these documents were removed to the Public Record Office with other Audit Office papers, presumably, but they cannot now be traced. This memorandum gives the date of production as December 26, 1604.

There is an entry in Cunningham's Extracts from *The Revelles Book* (Shaks. Soc., 1842, p. 204) which is on the same footing as one relating to *Othello* (see my Introduction to that play), and which is a forgery, but is probably based on correct information, from Malone's researches. The entry is:

> By his Ma^{tis} plaiers. On St. Stiuens Night in the Hall
> A Play. Shaxberd. Called Mesure for Mesure.

These entries range from the last of October 1604 to the last of October 1605. The above date is accepted by Professor Ward, and by Sidney Lee. Malone believed the play to have been written in 1603.

Tyrwhitt and Malone conjectured that two passages in the play (I. iv. and II. iv.; see notes) were "intended to flatter the unkingly weakness of James the First, which made him so impatient of the crowds that flocked to see him, especially upon his first coming, that, as some of our historians say, he restrained them by a proclamation." Tyrwhitt goes on to refer to the Memoirs of Sir Symonds D'Ewes in confirmation of this attitude of the King in 1620–1621. Steevens gives a further reference of a more appropriate date, 1603 (Steevens' *Shakespeare*, 1793, iv. 257). This evidence is somewhat forced and unsatisfactory. Shakespeare, himself of a retiring disposition, may well have penned these words with no thought of the King. The King's dislike for crowds was not unreasonable, on other grounds besides those put into the Duke's mouth. He was a physical coward, and he believed his life was threatened. Moreover, in consequence of "the terrible encrease of pestilence in the City and Suburbes," instead of riding through London "as kings have accustomed," he "prohibited all Londoners by proclamation from comming at Court" against the time of coronation (Stowe). See note at II. iv. 27.

However, the date 1603–1604 may safely be accepted, although the internal evidence is practically *nil.* The Duke's pompous utterances, and somewhat sententious and didactic remarks whenever occasion arises, might to some recall again the pedagogue James I.; but, on the other hand, they may equally well be purely accidental resemblances. More to the point is the dark and sombre tone of the play itself, in which respect, and in its morbid, painful, and pessimistic tendency (see the Duke's speech at the opening of the third Act), lit up though it is by the noblest poetry throughout, it forms a parallel to the grander and almost contemporaneous tragedy of *Othello.* In this respect these two plays come as a remarkable change and contrast as compared with the immediately preceding group of light-hearted comedies. They point, as Hallam said, to

a period of the author's life when some sad influence weighed upon the poet's spirit, and prompted him constantly to appear as "the stern censurer of man." Malone conjectured an allusion to James' "peace at any price" policy in the words "Heaven grant us its peace, but not the King of Hungary's." One of James' first acts was to conclude peace with Spain (1604). As early as 1606 Jonson called James "the king and priest of peace"; and a little later he speaks of him as one "who unto peace is vowed."

Dowden conjectured further that "the revival in 1604 of a statute, which punished with death any divorced person who married again while his or her former husband or wife was living, may have added point to one chief incident in the play." Fleay arrived at the date of 1603 by means of his metrical tests (see the *Transactions of the New Shakespeare Society for* 1874). He places it in Shakespeare's third or "Tragedy period," with *Macbeth*, *Hamlet*, *Othello*, and *Lear*, and one or two others more doubtfully so to be placed. Furnivall also gives the date 1603. One or two other traces of internal evidence will be found in my notes. "Drowned i' the last rain" (III. ii. 50) may very well be a reference to the destructive floods in London, 1602–1603; with a quibbling allusion to the change in the times and in the sovereigns, and in social restrictions.

What a swift alteration we have in this play from the brimful cheeriness and buoyancy in those later ones of Queen Elizabeth's reign—from, for example, *The Merry Wives of Windsor* and *As You Like It*! One is almost tempted to suggest that the loss of his royal mistress, and the advent of that heavy-witted pedant James I., had for the moment smitten our poet's spirits hip and thigh. Be this as it may, *Measure for Measure* can never have been popular upon the stage. The main incidents of the plot are painfully repugnant. The serious business is full of diatribes levelled against a slackness of morality which would hardly find an echo in the breasts of the bulk of the courtiers of the time; while the lighter prose portions, where a relief

of this tension should appear, and an atmosphere of merriment take its place, are renewed and bitter attacks upon immorality on its lower platforms—satirical strictures upon the vices of the lowest of the low, but slightly enlivened by any frivolous fun or humour. Throughout we are held by the hand and led through these mazes of iniquity with a high purpose and a stern sense of a duty that must be accomplished, and our reward is to be found in the gift of some of the most beautiful passages of dignified poetry to be met with anywhere in Shakespeare—passages which are as household words to all who love their language at its best.

Nevertheless we have, as is to be expected, little or no record of successful performances of this play. With the exception of the revival of almost all Shakespeare's plays by Samuel Phelps (1844–1862) at the Sadler's Wells Theatre, it has rarely been seriously attempted in this country. Two recasts, or rather conglomerates, are referred to below, but they are not Shakespeare's play. A negative proof of the slight hold this play took upon public fancy may be found in the seventeenth century allusions to Shakespeare's works, collected in Furnivall and Ingleby's *Centurie of Prayse* (Suppl., p. 372, New Shaks. Soc., 1886) These are only three in number, whereas *Hamlet*, at the head of the list, claimed sixty-five references. When however, we observe that of the two or three lower in the list, those at the very bottom with a single quotatory allusion are *All's Well* and *As You Like It*, we are prohibited from attaching supreme importance to this result. Nothing could be more heretical, from a modern point of view, than to place *As You Like It* below *Measure for Measure* on any footing of popularity. The allusions to *Measure for Measure* are—(1) from Dryden's *Defence of the Epilogue* to *The Conquest of Granada*, 1672, where it is classed amongst "many of the rest, which were either grounded on impossibilities, or so meanly written" [*Winter's Tale*, etc.]; (2) from Gerard Langbaine, who animadverts on Dryden's remarks, and refers to Davenant's recast of the

play, combined with *Much Ado* (Gerard Langbaine refers elsewhere to Davenant's play); and (3) Davenant's play itself, a tragi-comedy of which Pepys wrote on the 18th February 1661–62: "went to the opera and saw *The Law against Lovers*, a good play." Davenant's play met with great success.

Another recast, by Gibbon, was produced and published in quarto in 1700, with a second title of *Beauty the Best Advocate*. "It is said, on the title-page, to have been written originally by Mr. Shakespear, and now very much altered, with the addition of several entertainments of musick." The prologue, by Oldmixon, was spoken by Betterton (Hazlitt's Play-Collector's Manual). Gervinus, writing in 1850, says, "*Measure for Measure* is performed in moral England to this day without alteration." Was this a true statement?

Before dealing with the views of our ablest critics upon the merits of this play, which is in many places of the highest excellence, the sources from whence Shakespeare obtained his plot must be dealt with.

In the year 1578 "George Whetstone, Gent.," published *The Right excellent and famous History of Promos and Cassandra: Divided into Commical Discourses*, in two parts. It is a tedious and inartistic production, but must ever be famous, since from it undoubtedly Shakespeare took his story. This play is one of the "Six Old Plays" reprinted by Nichols in 1779. It is not known to have ever been acted.

In 1582 Whetstone gave a prose version of the history of Promos and Cassandra in his *Heptameron of Civil Discourses*, which Shakespeare may have referred to. This has been reprinted in Collier's Shakespeare's Library. Whetstone derived his tale from the *Hecatommithii* of Giraldi Cinthio, Nov. v., Decad. viii. [Warburton, I believe, gave this reference as "December 8, November 5"], which was originally published in Sicily in 1565. This is the same source as that from which Shakespeare derived the plot of *Othello*. Whetstone lays his story at Julio, in

Hungary. In the original, Cinthio sets it down to Inspruck. Shakespeare, we see, transfers it to Vienna. Cinthio had himself dramatized the tale in a play called *Epitia*, which Klein (v. 353) describes as having nothing in common with *Measure for Measure*.

The story is much altered and improved by Shakespeare, by whose introduction of Mariana the heroine's virtue is saved. She is Cassandra in the original, but the story in Whetstone's *Discourses* is "Reported by Madam Isabella." Whetstone's "Argument of the Whole Historye," prefixed to his play, in two parts, is as follows:—"In the Cyttie of *Julio* (sometimes under the dominion of *Corvinus*, King of *Hungarie*, and *Boemia*) there was a law that what man so ever committed Adultery, should lose his head, and the woman offender, should weare some disguised Apparell during her life, to make her infamouslye noted. This severe law by the favour of some mercifull magistrate, became little regarded, untill the time of Lord *Promos* auctority: who convicting a yong Gentleman named *Andrugio* of incontinency, condemned both him, and his minion, to the execution of this statute. [Note that here adultery is used with the sense unchastity, fornication.] *Andrugio* had a very vertuous and beawtiful Gentlewoman to his Sister, named *Cassandra; Cassandra* to enlarge her brothers life, submitted an humble petition to the Lord *Promos; Promos* regarding her good behaviours, and fantasying her great beawtie, was much delighted with the sweete order of her talke: and doing good, that evill might come thereof: for a time, he repryved her brother; but wicked man, tourning his liking into unlawfull lust, he set downe the spoile of her honour, raunsome for her Brothers life: Chaste *Cassandra*, abhorring both him and his sute, by no persuasion would yeald to this raunsome. But in fine, wonne with the importunitye of hir Brother (pleading for life) upon these conditions, she agreede to *Promos*. First that he should pardon her brother, and after marry her. *Promos*, as fearless in promise, as carelesse in performance, with

solemne vowe, sygned her conditions: but worse than any Infydel, his will satisfyed, he performed neither the one nor the other: for to keepe his aucthoritye, unspotted with favour, and to prevent *Cassandraes* clamours, he commanded the Gayler secretly to present *Cassandra* with her brothers head. [Note here that Shakespeare modifies this horror, and brings the head to the judge.] The Gayler, with the outcryes of *Andrugio*, abhorrying *Promos* lewdenes, by the providence of God, provyded thus for his safety. He presented *Cassandra* with a Felons head newlie executed, who (being mangled, knew it not from her brothers, by the Gayler, who was set at libertie) was so agreeved at this trecherye, that at the pointe to kyl her selfe, she spared that stroke to be avenged of *Promos*. And devisying a way, she concluded, to make her fortunes knowne unto the kinge. She (executinge this resolution) was so highly favoured of the king, that forthwith he hasted to do justice on *Promos*, whose judgment was, to marrye *Cassandra*, to repaire her crased Honour: which donne, for his hainous offence he should lose his head. This marriage solempnized, *Cassandra* tyed in the greatest bondes of affection to her husband, became an earnest suter for his life: the Kinge (tendringe the generall benefit of the common weale, before her speciall case, although he favoured her much) would not graunt her sute. *Andrugio* (disguised amonge the company) sorrowing the griefe of his sister, bewrayde his safetie, and craved pardon. The Kinge, to renowne the vertues of *Cassandra*, pardoned both him and *Promos*. The circumstances of this rare Historye, in action lyvelye foloweth."

There is a grave defect in this much too concise argument. It removes from our purview almost the whole of the sub-plot with regard to Andrugio and his "minion" Polina, the counterparts of Claudio and Juliet. This is of especial interest since the parallelism here in the two plays is accurate enough in several respects, and it is quite insufficient to quote the above argument as Steevens, Malone, Rolfe, and others do. Claudio says (I. ii. 146–150):

"upon a true contract I got possession of Julietta's bed: You know the lady; she is fast my wife, Save that we do the denunciation lack of outward order." When Cassandra (Isabella) pleads to Promos for her brother's life she says: "Behold the wofull syster here of poore Andrugio, Whom though that lawe awardeth death, yet mercy do him show. Way his yong yeares, the force of love which forced his amis, Way, way that mariage works amends for what committed is. He hath defilde no nuptiall bed, nor forced rape hath moved; He fel through love who never ment but wive the wight he made" (Actus II. Scena iii. Part I.). Andrugio, like Claudio, has "craved and had a proof of Venus meed," which is equivalent to the "character too gross writ on Juliet."

There is a curious point in the working out of the old play which throws light on a situation in which Isabella finds herself in her brother's presence at the close. Cassandra sacrifices her honour to save her brother's life: "And shall I sticke to stoupe to *Promos* wyll, since my brother injoyeth lyfe thereby? No, although it doth my credit kyll, Ere that she [he?] should, my selfe would chuse to dye. My Andrugio, take comfort in distresse, *Cassandra* is wonne thy raunsome great to pay" (III. iv.). In neither case (Cassandra's or Isabella's) is there the smallest hint of desire or affection, at the earlier stage, on the part of the maiden sister towards the seducer or would-be seducer-deputy. But since Cassandra yields, her affection for her brother is the rather increased, and when they meet at the close, instead of no symptom of recognition, as is the case with Isabella, we have "*Cassandra.* Lyves *Andrugio*, welcome, sweete brother. *And.* Cassandra! *Cass.* I. *And.* How fares my deare syster? *King. Andrugio*, thou shall have more leysure To greete one another" (v. iv. Part II.). This natural greeting has of course to be obliterated in the altered circumstances of Isabella's defiance to her brother, and in doing so, it seems almost an oversight to replace it with no sort of recognition (v. i. 480).

There is yet another important parallelism between the two plays which the argument loses sight of. Although the King is not present throughout the action of the play as the Duke is, and has not appointed a deputy to relieve him of his duties in the old play as the Duke does in *Measure for Measure*, and although no signs of such arrangements occur, either in the argument or in the opening of the old play, nevertheless we find a strong suggestion of it in the third Act (near the end) of the Second Part. The King says to Promos and to Cassandra: "*Cassandra*, take comfort in care, be of good cheere: Thy forced fault was free from evill intent, So long, no shame can blot thee any way . . . [*To Promos*] Thou wicked man . . . This over proofe ne can but make me thinke that many waies thou hast my subjectes wronged: For how canst thou with justice use thy swaie when thou thy selfe dost make thy will a lawe? Thy tyranny made mee this progresse make How so for sport tyl nowe I colloured it, Unto this ende that I might learne at large What other wrongs by power thou hast wrought, And heere I heare: the ritche suppresse the poore . . . Thy offycers are covetous, I finde, By whose reports thou over-rulest sutes . . . On thee vyle wretche this sentence I pronounce; That forthwith thou shalt marrie Cassandra, For to repayre hir honour thou dydst waste: The next day thou shalt lose thy hated lyfe In penaunce that thou madst hir Brother dye" (see v. i. 417, 418).

There is another point in Andrugio's character worthy of note. When his sister yields to Promos in order to save her brother's life, the latter is set free and hides in a wood. But when he learns from a clown that came "peaking (searching, prying) through the wood" that Promos, who now hath "spoused" his sister, and whom she loves, is to be beheaded for murdering him, he (Andrugio) believing he will be sentenced to death for his old offence, discloses himself and saves Promos. He is pardoned, but we are to esteem him for his sacrifice. Here Shakespeare makes a considerable departure from the original. In proportion

as Isabella is the more virtuous (Cassandra yields to her brother without much parley), so also does Claudio seem the more unworthy, and our sympathies are not to be enlisted in his favour, as appears to be the case with Andrugio —if indeed that ill-worded and thinly worked play of Whetstone's can stir any emotion whatever. Whetstone's prose version has this final episode thus, after Cassandra has failed in her intercession for her husband's life: "Andrugio beholdyng this reethfull spectackle was so overcome with love towardes his sister, as to give her comfort he franckly consented anew to emperill his own life; and followinge this resolution, in his hermyts weede [his disguise] . . . prostrated him selfe at his Majesties feete, humblye to obay the sentence of his pleasure."

Nevertheless the argument disclosed the broad outlines of Shakespeare's plot. Nor is Whetstone's story by any means a bad one. Its parts hang together without incongruity. By the introduction of the Duke in *Measure for Measure*, Isabella (Cassandra) becomes of much more consideration, and is raised not merely to her proper dignity as heroine of the play, but her virtue is saved through the Duke's stratagems. The Duke's other functions in the old play, those of receiving the betrayed virgin's appeal and the plot by which her brother's life is saved, devolve in the one case upon "Corvinus King of Hungarie," and in the other upon the gaoler, who is also the gentle provost of Shakespeare's play. The weaving together of these two characters into one, for these effects, and this abdication in favour of Angelo for the purpose of enforcing the laws that had become "little regarded" are entirely Shakespeare's, as is also the whole under plot of the deputy and Mariana. In some slight respects, Phallax in the old play (Part II.) is an anticipation of Angelo. But the main incidents—the revival of an old statute—the intercession of a beautiful sister to save her brother condemned for incontinence—the deputy's [Promos is called the Deputy in the first scene of the old play] lustfulness and perjury, and the substitution

of the disfigured head of another criminal for that of the heroine's brother, are all in the old play, as well as the most prominent part of the denouement when the unjust and exposed deputy is condemned to be married to one whom he has seduced and to be immediately executed—a death sentence from which he is only saved from by the intercession of the wronged lady, and by the discovery that the brother is still living.

There is hardly a phrase (see for exceptions II. iv. 144 (note) and V. i. 179) in the least degree noteworthy that is common to the two plays. The proverb, "The hood makes not the monk" occurs indeed in English in Whetstone, and in Latin (*Cucullus non facit monachum*) in *Measure for Measure*. But it was earlier in both forms, and common. It is most instructive to observe, considering how many the parallel scenes and situations are, how absolutely differently their presentments are worked out. The one play is as utterly devoid of all beauty of language, as the other abounds with it. One can imagine the great master's rejection of such treatment of so telling a tale. But even in his hands the story remains a depraved one. We have, moreover, somewhat too much of the low dialogue amongst the baser characters, which was given, however, in accordance with the taste of the times. It is chiefly in this department that Whetstone's play swells itself out in pointless chatter to two five-act dramas.

It is noteworthy that Shakespeare has not made use of any of the names of characters in Cinthio or in Whetstone.

Since Whetstone has followed Cinthio's tale so closely, the original of which is reprinted by Collier, and in Hazlitt's Shakespeare Library, there is no need to suppose that Shakespeare derived the idea of his plot elsewhere than from Whetstone, who was a writer of considerable popularity and ability. It is probable, from his having made use of Cinthio for his *Othello*, that he met the story there, and then resorts to Whetstone to see how it had been dealt with. Many Shakespearian expressions (not in *Measure for*

Measure) may be found in Whetstone's early play, which I will collect later on. These I have relegated to an appendix.

The story of the Heptameron had earlier parallels. Douce cited a number of these (*Illustrations*, 1807, i. 152–160, and ii. 274). Hazlitt's Shakespeare Library gives us one from Goulart's *Admirable and Memorable Histories*, 1600, a short and bloodthirsty tale with no redeeming points. Rolfe, in his edition of this play, cites several more recent examples of similar crimes, which actually have occurred. One of these is the well-known story of Col. Kirke in the reign of James II. Another one, pre-Shakespearian, occurred in Holland in the time of Charles the Bold (see Barante, *Histoire des Ducs de Bourgogne*), and another is stated to have taken place under an early Duke of Ferrera, which Rolfe suggests may have been Cinthio's original. See Dunlop for further parallels.

There was one supposed method of escape from the death penalty after the ravishment of a virgin. She might beg him for a husband and save his head. The Duke's sentence upon Lucio recalls this popular belief, which is stated to have been actually legal in some countries. In Bulwer's *Artificial Changeling* (1653, p. 117) it is stated to be Spanish law. In Beaumont and Fletcher's *Queen of Corinth*, it is given as the law of "Lycurgus, the nineteenth against rapes," "that it shall be in the choice of the said virgin so abused, either to compel the offender to marry her without a dowry, if so she will be satisfied, or demanding his head for the offences to have that accordingly performed" (Act v. Scene iv.). The fiction (for it is probably nothing else) is made use of in Marston's *Insatiate Countess*, III. iii.; in *Dick of Devonshire* (Bullen's Old Plays, ii. 84); in *Arden of Feversham*; and in Nabbes' *Covent Garden*, II. iii.

The delegation of his authority to another, by the Duke about to travel, forms, as we have seen, no part of Cinthio's story. Without any such device, we are told "Lord

Promos, with a rough execution" revived this old statute (of execution for adultery). In addition to my note (at I. iii. 45) the following earlier parallel may be cited from Thomas Preston's *Cambyses* (*circa* 1570). Cambyses says, "From Persia I mean to go Into the Egypt land Them to convince by force of arms And win the upper hand. While I therefore absent shall be, I do you full permit, As governor in this my right, In that estate to sit, For to detect, and correct, Those that abuse my grace: This is the total of my will, Give answer in this case." This is addressed to Sisamnes, a judge who at once determines to "abrogate the law As I shall think it good," and to "make up his mouth," though he has some unavailing qualms lest he should be found out. It is the more likely this incident may have occurred to Shakespeare since it is to this play he probably alludes in *1 Henry IV.* II. iv. 425. I have noted a parallel also from Jonson's *Sejanus*, at the beginning of the fourth Scene of the fourth Act (see note). This deals rather with the machinery of the unjust deputy's exposure.

Shakespeare has written few more powerful scenes than those between Angelo and Isabella, and especially that between the latter and her brother in the third Act. There is, to my thinking, hardly a dialogue in all his plays where, at the first reading, one's anxiety is so tensely strung as in this, to see how Claudio will pass through his fearful ordeal; and those two words "Alas! alas!" wrung from Isabella's anguish at his final breakdown after the conflict in which he dives into the horrors of death, form a climax of despair and agony that words could not better express. And how swiftly and naturally her grief turns to hate and horror! It is noteworthy that when Isabella hurls her defiance at Claudio, renouncing him as a brother, and refusing to hear him more, their intercourse is practically concluded. For when in the last scene of the play the Duke discloses her pardoned brother to Isabella, she says not a word. Her last reference to him is, "My brother

had but justice In that he did the thing for which he died." But we are left to suppose it will take a longer interval of time than the play permits, for forgiveness and reconciliation.

The Duke hardly seems to be a personage to delight in. It is not merely his didactic platitudes and his somewhat overdone pompousness that get upon one's nerves, but his inner character. We first meet him too timid or irresolute to enforce his own laws and deputing his duty to another, while he himself plunges into a vortex of scheming and intrigue; concluding by falling into love with a votary. At III. i. 167 does he not transgress against the confessional? Again, he must have known of Angelo's treatment of Mariana, at least we are left to suppose he did (III. i. 228), and was not his (the Duke's) a very shifty way of bringing him to justice, instead of a straight prosecution? Then the freedom with which he lies (IV. iii. 108–115) is not prepossessing. I imagine Shakespeare was not in love with his Duke. "A shy fellow was the Duke." But at the close of the play all these feelings are quenched in the general atmosphere of mercy and forgiveness which replaces the pursuit of crimes, and the dispositions of retribution and punishments which form the working of the play. And how like a bright particular star of purity Isabella shines out from and above the whole of her surroundings! In her shining armour of chastity, and in her absolute confidence in the supposed sanctity of the Duke, she adopts his methods of deception. In the truth of her spirit she has courage for anything so long as it is not spiritually foul. The unworthy position of intrigue she has to adopt is entirely of the Duke's workmanship, and Isabella suffers no taint thereby. And after all these intrigues, what does the Duke gain? It is true he gains a wife who is a million times too good for him (excepting perhaps in worldly position), but that has nothing to do with the motive of the play. He upsets all his crafty schemes for setting up his tottering justice and infirm authority by a general forgiveness and gaol-delivery all round. So much so that even

where he justifies the title of the play, "An Angelo for Claudio, death for death!" he is in his own mind making a mockery of it. We are not even certainly informed as to whether punishment has been administered to those characters representing the lower forms of wickedness. Where does it appear that the law is anything more than an accustomed scarecrow to them? Pompey is indeed imprisoned for a brief space, but he receives there what is to be regarded as promotion to a lawful mystery—to the grade of hangman.

For a long and beautifully composed analysis of Isabella, who "of all the characters alone has our sympathy," the reader must refer to Mrs. Jameson's *Characteristics*. As it is largely based upon the beauties of Isabella's various sentiments and speeches, which are fully quoted, it is too lengthy for insertion here. The comparison she draws between Portia (*Merchant of Venice*) and Isabella is a masterpiece of subtle delineation of character. Isabella, the writer finds, is less mixed in character than Portia, yet "they are portrayed as equally wise, gracious, virtuous, fair, and young. . . . Isabella is distinguished from Portia, and strongly individualised by a certain moral grandeur, a saintly grace, something of vestal dignity and purity which render her less attractive and more imposing." The characters are widely different indeed, and we cannot conceive the sagacious and worldly-wisely witted Portia lending herself at any price to the Duke's stratagems.

Measure for Measure has received severe treatment at the hands of some critics. Coleridge says: "This play is to me the most painful, say rather the only painful part of his genuine works. It is Shakespeare's throughout. The comic and tragic parts equally borders on the (hateful)—the one being disgusting, the other horrible," etc. etc. Coleridge's language is too violent and intemperate to be quoted with patience. It runs away with itself. See his *Literary Remains*. Coleridge called special attention to the artifice of Isabella and her seeming consent to the suit of

Angelo, which are undoubtedly the worst radical blots in the play. But I put them wholly down to the power and to the discredit of our Duke of dark corners.

Furnivall (Leopold Shakespeare) especially notices the "stifling air of this drama." He decides that Isabella is "Shakespeare's first wholly Christian woman, steadfast and true as Portia, Brutus's wife, pure as Lucrece's soul, merciful above Portia, Bassanio's bride, in that she prays forgiveness for her foe, not her friend; with an unyielding will, a martyr's spirit above Helena's of *All's Well*, the highest type of woman that Shakespeare has yet drawn." There are more lovable women in Shakespeare, but there are none who stand out so brilliantly against the foil of her surroundings and the characters with whom she is brought in contact. Furnivall goes on, "She is the first of the three splendid women who illumine the dark Third Period: she, glorious for her purity and righteousness, Cordelia for her truth and filial love, Volumnia for her devotion to honour and her love of her native land. Perhaps we may add a fourth, Portia, Brutus's wife, for nobleness and wifely duty. But the highest of all is Isabella."

Gervinus (1850), after noticing that the play found little favour with English critics, Hunter, Knight, and others, even an admirer like Coleridge, gives a lengthy analysis of the motion of action, and the passions, in order to "discover their psychological connection." Like Coleridge, he appears to conceive that Angelo was incapable of sincere repentance, —and that he has only the prospect of becoming a greater criminal, unless he raises himself to lasting virtue—a contingency which Coleridge deemed impossible, and which there is no show of in the play. This indignant justice, so requisite as it appears to be, was not executed. In Coleridge's eyes this is a degrading result. Here the old play is followed. See note at V. i. 500.

I imagine Shakespeare intends us to forgive Angelo, and regard him as a converted character. Such sudden moral transformations are happily rare in Shakespeare.

They become a regular property of the stage in later plays, such as *The London Prodigal*, and most of those of Massinger. And earlier we find a good one in Tourneur's *Atheist's Tragedy*. In a note to *The London Prodigal*, Halliwell says Shakespeare did not adopt them because they have no existence in real life. On the other hand, a more modern authority writes [James' *Varieties of Religious Experience*]: "Were we writing the story of the mind from the purely natural-history point of view, with no religious interest whatever, we should still have to write down man's liability to sudden and complete conversion as one of his most curious peculiarities" (p. 230, ed. 1903). But the difficulty in most of these dramatic instances is to overcome the scepticism one naturally feels at a conversion that owes its being, not to a sudden awakening of conscience, but to detection of guilt and a presence of alarming consequences.

Gervinus's explanation of these unjustifiable mildnesses is ingenious if not convincing. As the Duke's own sentences and penalties of the law had fallen into disuse, before his abdication, so now in conclusion is he compelled by the force of circumstances to mitigate all forfeitures and punishments, and let all criminals escape, in spite of his overcunning astuteness. And this is Measure for Measure. I am not sure if Gervinus exactly meant this, so lengthy and wire-drawn are his periods, but he implies it, and I think it commends itself. Perhaps we may regard the play as a satirical jeremiad for mercy and against severity.

Hazlitt's words are always worthy of a full meed of attention. He says (*Characters of Shakespeare's Plays*, 1817): "This is a play as full of genius as it is of wisdom. Yet there is an original sin in the nature of the subject which prevents us from taking a cordial interest in it." The height of moral argument "which the author has maintained in the intervals of passion, or blended with the more powerful impulses of nature, is hardly surpassed in any of his plays. But there is in general a want of passion; the affections are at a stand; our sympathies are repulsed and

defeated in all directions. The only passion which influences the story is that of Angelo [? Claudio's passionate love of life]; and yet he seems to have a much greater passion for hypocrisy than for [Isabella] his mistress. Neither are we greatly enamoured of Isabella's rigid chastity, though she could not have acted otherwise than she did. We do not feel the same confidence in the virtue that is 'sublimely good' at another's expense, as if it had been put to some less disinterested trial. As to the Duke, who makes a very imposing and mysterious stage-character, he is more absorbed in his own plots and gravity than anxious for the welfare of the State; more tenacious of his own character than attention to the feelings and apprehensions of others. Claudio is the only person who feels naturally; and yet he is placed in circumstances of distress which almost preclude the wish for his deliverance. Mariana is also in love with Angelo, whom we hate. In this respect there may be said to be a general system of cross-purposes between the feelings of the different characters and the sympathy of the reader or the audience. The principle of repugnance seems to have reached its height in the character of Master Barnardine, who not only sets at defiance the opinions of others, but has even thrown off all self-regard [Act IV. Scene i.]. . . . He is a fine antithesis to the morality and hypocrisy of the other characters in the play. . . . We do not understand why the philosophical German critic, Schlegel, should be so severe on those pleasant persons, Lucio, Pompey, and Master Froth as to call them 'wretches.' They appear all mighty comfortable in their occupations, and determined to pursue them, 'as the flesh and fortune should serve.' . . . Shakespeare was in one sense the least moral of all writers; for morality (commonly so called) is made up of antipathies; and his talent consisted in sympathy with human nature, in all its shapes, degrees, depressions, and elevations. The object of the pedantic moralist is to find out the bad in everything; his was to show that 'there is some soul of goodness in things evil.' . . . Shakespeare was a moralist

in the same sense in which nature is one. He taught what he had learnt from her. He showed the greatest knowledge of humanity with the greatest fellow-feeling for it." Hazlitt lays special stress on the famous scene between Claudio and Isabella (III. i.); and its strong dramatic contrast with the preceding lecture given to Claudio by the Duke, recommending an absolute indifference to life.

Hazlitt's liberal remarks are to the point. He generally seems to say much of what one would wish to have said one's self—especially where he prods fun at Schlegel when he puts in a word for those vagabonds of the play—the worst and most unwholesome spirits of the piece. What he says with regard to Isabella comes as rather a shock after the ethereal position allotted to that enskyed and ensainted heroine by such writers as Mrs. Jameson. Compare here E. T. Hickey's words about Isabella, quoted by Rolfe: Her unhappy words, "Hark! how I 'll bribe you," seem to have first brought out the evil in Angelo: "He tempts her through that which is uppermost in the noble woman, the passion for sacrifice. There is something splendid in the idea of perilling the soul itself for the sake of another."

So many men, so many minds; and more might be referred to, such as Schlegel and Dr. Dowden, who has, however, given us little upon this play. Several of Johnson's, Steevens', and Malone's criticisms are interspersed throughout my notes. Johnson says the comic part is very natural and pleasing. As compared with scores of other comic scenes in Shakespeare, I disagree with that. Johnson thinks that the Duke "must have learned the story of Mariana in his disguise, or he delegated his power to a man already known to be corrupted." Blackstone thought he had learnt it in some of his former retirements, "having ever loved the life removed." And the Duke had a suspicion (says Blackstone) that Angelo was but a *seemer*, and therefore he stays to watch him. For the suggestion "seemer," see the last words of Act I. Scene iv. But I think the Duke meant

there merely "we'll see if he is really as absolutely perfect as he pretends to be"; and since the action of the play cannot permit of the Duke's acquiring this information (apart from our being aware of his doing so) subsequently to his appointment of Angelo, that appointment of his, of one whom he knew to be capable of such base behaviour, fully justifies Lucio's epithet "fantastical" to him.

Perhaps it may not be amiss here to quote from Shakespeare's great friend and contemporary, Ben Jonson, when referring to him as Virgil (*Poetaster*, v. i. 1600):

> That which he hath writ
> Is with such judgment laboured, and distilled
> Through all the needful uses of our lives,
> That could a man remember but his lines
> He should not touch at any serious point,
> But he might breathe his serious spirit out of him.

The whole of which passage can never be too carefully pondered on.

In conclusion, I have to thank my friend Mr. Craig for several valuable notes, duly referred to where I have made use of them.

MEASURE FOR MEASURE

DRAMATIS PERSONÆ[1]

VINCE[illegible] *the Duke.*
ANGELO, *the Deputy.*
ESCALUS, *an ancient Lord.*
CLAUDIO, *a young Gentleman.*
LUCIO, *a Fantastic.*
Two other like Gentlemen.
Provost.
THOMAS, } *Two Friars.*
PETER, }
A Justice.
VARRIUS.[2]
ELBOW, *a simple Constable.*
FROTH, *a foolish Gentleman.*
POMPEY, *Servant to Mistress Overdone*[3]
ABHORSON, *an Executioner.*
BARNARDINE, *a dissolute Prisoner.*

ISABELLA, *Sister to Claudio.*
MARIANA, *betrothed to Angelo.*
JULIET, *beloved of Claudio.*
FRANCISCA, *a Nun.*
MISTRESS OVERDONE, *a Bawd.*

Lords, Officers, Citizens, Boy, and Attendants.[4]

SCENE: Vienna.

[1] Dramatis Personæ] The names of all the Actors Ff (at end of play).
[2] Varrius] omitted Ff.
[3] Pompey . . . Overdone] Clowne Ff.
[4] Lords . . . Attendants] omitted Ff.

MEASURE FOR MEASURE

ACT I

SCENE I.—*An Apartment in the Duke's Palace.*

Enter DUKE, ESCALUS, *Lords, and Attendants.*

Duke. Escalus.
Escal. My lord.
Duke. Of government the properties to unfold,
Would seem in me to affect speech and discourse;
Since I am put to know that your own science
Exceeds, in that, the lists of all advice
My strength can give you: then no more remains,
But that to your sufficiency, as your worth is able,

8. *But that to your sufficiency,*] Ff, Steevens (1793), Craig; hiatus from *sufficiency* to *as* Theobald conj., inserting *you add due diligency*; hiatus Globe, Cambridge; *sufficiencies your worth is abled* Johnson. Numerous proposed alterations and insertions by Hanmer, Tyrwhitt, Farmer, Becket, Jackson, Singer, Collier, Staunton, Spedding, etc., given in Cambridge edition.

5. *put*] See note at line 8. I would read "but," *i.e.* "only," "I have only to know—it is enough for me to know."

6. *lists*] bounds, limit.

8. *But that to your sufficiency*] "But" and "put" (line 5) have perhaps been transposed by the printer. The meaning would be, "put that (my strength) to your sufficiency ('adequate qualification,' Schmidt), as your worth (merit) is well able to do, and let them co-operate in the direction I desire." This is practically Dr. Warburton's explanation, although he had not suggested the transposition of the two terms in 5 and 8. See footnotes in Steevens (1793). Mr. Daniel (*Notes and Emendations*, 1870) explains the passage by making them refer to the properties of government: "No more remains (for me to say with regard to the properties of government), but that to your sufficiency [*i.e.* betake yourself to your sufficiency?], as your worth is able, and let them (the properties of government, the laws) work and take their course." My query marks my difficulty in this explanation.

And let them work. The nature of our people,
Our city's institutions, and the terms
For common justice, you 're as pregnant in,
As art and practice hath enriched any
That we remember. There is our commission,
From which we would not have you warp. Call hither,
I say, bid come before us, Angelo.

[*Exit an Attendant.*

What figure of us think you he will bear?
For you must know, we have with special soul
Elected him our absence to supply,
Lent him our terror, dress'd him with our love,
And given his deputation all the organs
Of our own power: what think you of it?

Escal. If any in Vienna be of worth
To undergo such ample grace and honour,
It is Lord Angelo.

Duke. Look where he comes.

Enter ANGELO.

Ang. Always obedient to your grace's will,
I come to know your pleasure.

Duke. Angelo,
There is a kind of character in thy life,

10. *city's*] *Cities* Ff. 26. *your pleasure*] F 1; *your Graces pleasure* F 2, 3, 4.

10, 11. *terms For common justice*] elliptical for times for the administration of common justice, *i.e.* the law. You are fully informed in the practice of the Courts.

11. *pregnant in*] fully informed in.

17. *with special soul*] with full content, energy or satisfaction. We still say "to do a thing with all one's soul." Compare *Tempest*, III. i. 44, and *Troilus and Cressida*, IV. i. 52. Malone says, "a translation of the usual formal words inserted in all royal grants:—"De *gratia* nostra speciali, et ex mero motu—" Malone's observation is merely for the purpose of differing from Steevens, whose explanation is correct.

20. *organs*] means of operation, machinery. In this figurative sense I find it in Ben Jonson's *Forest. To Sir Robert Wroth*: "Let thousands more go flatter vice, and win, By being organs to great sin; Get place and fortune."

27. *There is . . . life*] Compare *2 Henry IV.* III. i. 80: "There is a history in all men's lives."

27. *character*] cipher for hidden or secret writing or correspondence. Compare Ben Jonson, *Epigr.* xciii.: "They all get Porta, for the sundry ways To write in cipher, and the several keys To ope the character." Porta's treatise appeared in Latin in 1563. *New Eng. Dict.* quotes the passage in the text

That to the observer doth thy history
Fully unfold. Thyself and thy belongings
Are not thine own so proper, as to waste
Thyself upon thy virtues, they on thee.
Heaven doth with us as we with torches do,
Not light them for themselves; for if our virtues
Did not go forth of us, 'twere all alike
As if we had them not. Spirits are not finely touch'd
But to fine issues, nor Nature never lends
The smallest scruple of her excellence,
But, like a thrifty goddess, she determines
Herself the glory of a creditor,
Both thanks and use. But I do bend my speech
To one that can my part in him advertise;
Hold therefore, Angelo:
In our remove be thou at full ourself;
Mortality and mercy in Vienna
Live in thy tongue and heart. Old Escalus,
Though first in question, is thy secondary.

42. *Hold therefore, Angelo*] Hanmer inserts direction [giving him his commission].

doubtfully, the next illustration being *Pepys*, 1659. Perhaps a passage in Jonson's *Every Man in his Humour*, IV. v. (456), comes closer: "I would select nineteen more . . . gentlemen of good spirit . . . I would choose them by an instinct, a character that I have."

28. *history*] record.

32, 33. *Heaven . . . themselves*] Compare Luke xi. 33, and the parallels in the Gospels of Matthew and Mark.

41. *my part in him*] "my office, which I have now delegated to him" (Malone). My particular business. Compare *Timon*, V. i. 123: "it is our part and promise to the Athenians to speak with Timon."

41. *advertise*] inform, instruct. I talk to one who can teach me my own business, now vested in him. Compare below, V. 388. Schmidt's explanation ("instruct me about the part I have to bear to him, or what I have to say to him") is surely astray.

42. *Hold therefore*] keep firm and true for the purposes I have stated. For "therefore" (concerning this) compare *Troilus*, III. iii. 20; and *2 Henry VI.* IV. viii. 24. And for "hold," see III. i. 176 in this play. I do not believe the line refers to the act of handing the instrument of commission. Gifford has a dogmatic note in Jonson's *Catiline*, V. 6, where he cites the present passage, and supports Steevens' "commission" explanation. Cunningham shows that Gifford's note is inherently faulty.

43. *remove*] absence.

46. *in question*] in consideration, since his appointment is the elder.

46. *secondary*] subordinate, as in *King John*, V. ii. 80.

Take thy commission.

Ang. Now, good my lord,
Let there be some more test made of my metal,
Before so noble and so great a figure
Be stamp'd upon it.

Duke. No more evasion:
We have with a leaven'd and prepared choice
Proceeded to you; therefore take your honours.
Our haste from hence is of so quick condition
That it prefers itself, and leaves unquestion'd
Matters of needful value. We shall write to you,
As time and our concernings shall importune,
How it goes with us; and do look to know
What doth befall you here. So, fare you well:
To the hopeful execution do I leave you
Of your commissions.

Ang. Yet give leave, my lord,
That we may bring you something on the way.

Duke. My haste may not admit it;
Nor need you, on mine honour, have to do
With any scruple: your scope is as mine own,
So to enforce or qualify the laws
As to your soul seems good. Give me your hand;
I 'll privily away: I love the people,
But do not like to stage me to their eyes.

51. *leaven'd*] well fermented, *i.e.* tempered, considered.

56. *importune*] So accented usually in Shakespeare. And Ben Jonson, *Devil is an Ass*, I. iii.: "To impórtune more or urge a noble nature."

61. *bring you . . . way*] accompany you on your way. So in *Winter's Tale*, IV. ii. 83: "*Clown.* Shall I bring thee on the way? *Autolycus.* No, good-faced, sir: no, sweet, sir." Reed quoted from Heywood's *Woman kill'd with Kindneess*: "She went very lovingly to bring him on his way to horse." Compare the old Moral play *Everyman* (Hazlitt's *Dods.* i. 112, *circa* 1520): "I pray thee . . . To bring me forward, for Saint Charity And comfort me, till I come without the town." And *The Schole-House of Women* (Hazlitt's E. Pop. Poetry, iv. 109), 1572: "in mine opinion, If God himself would company keep, But they would bring him upon Waking or els a sleep."

67–72. *I love the people . . . affect it*] This speech, as well as that of Angelo (II. iv. 27–30), has been cited by Mr. Sidney Lee as "a deferential allusion to James I., whose horror of crowds was notorious." Tyrwhitt first suggested this. See Introduction.

68. *stage*] the verb occurs twice in *Antony and Cleopatra* (III. xiii. 30, and v. ii. 17): publicly show myself.

Though it do well, I do not relish well
Their loud applause and Aves vehement,
Nor do I think the man of safe discretion
That does affect it. Once more, fare you well.

Ang. The heavens give safety to your purposes!

Escal. Lead forth and bring you back in happiness!

Duke. I thank you. Fare you well. [*Exit.*

Escal. I shall desire you, sir, to give me leave
To have free speech with you; and it concerns me
To look into the bottom of my place:
A power I have, but of what strength and nature
I am not yet instructed.

Ang. 'Tis so with me. Let us withdraw together,
And we may soon our satisfaction have
Touching that point.

Escal. I 'll wait upon your honour.

[*Exeunt.*

SCENE II.—*A Street.*

Enter LUCIO *and two Gentlemen.*

Lucio. If the duke with the other dukes come not to composition with the King of Hungary, why then all the dukes fall upon the king.

First Gent. Heaven grant us its peace, but not the King of Hungary's!

70. *Aves*] Exclamations of applause. Hail! Welcome! Compare Greene, *Orlando Furioso* (Routledge, p. 94), 1594: "the king . . . Sits sadly dumping, aiming Cæsar's death, yet crying 'Ave' to his majesty." The expression may have been in use at the classical plays at the Universities in Elizabeth and James' time.

83. *wait upon*] attend upon; we'll go together. The sense is played upon by Ben Jonson in the *Silent Woman*, I. i. (1609): "I am come, Master Clerimont, to entreat you to wait upon two or three ladies to dinner to-day. *Cler.* How, sir, wait upon, did you ever see me carry dishes. *La-Foole.* No, sir, dispense with me." The expression occurs often as here, to enable the speakers to leave the stage. See *Richard III.* II. i. 40; III. ii. 125, etc.

Scene II.

4. *its*] An interesting note might be written on the use by writers of this time of "its," "it's," and "it" (= "its"). It is sufficient to refer here

Second Gent. Amen.

Lucio. Thou concludest like the sanctimonious pirate, that went to sea with the Ten Commandments, but scraped one out of the table.

Second Gent. "Thou shalt not steal"?

Lucio. Ay, that he razed.

First Gent. Why, 'twas a commandment to command the captain and all the rest from their functions: they put forth to steal. There's not a soldier of us all, that, in the thanksgiving before meat, doth relish the petition well that prays for peace.

Second Gent. I never heard any soldier dislike it.

Lucio. I believe thee, for I think thou never wast where grace was said.

Second Gent. No? a dozen times at least.

First Gent. What, in metre?

Lucio. In any proportion or in any language.

12. First Gent. *Why, 'twas*] 1 Gent. *Why? 'twas* Ff; First Gent. *Why?* Luc. *'Twas* Singer.

to Abbott's *Shakespearian Grammar* and the *New Eng. Dict.*

4. *peace*] See Introduction, and note at II. i. 15.

19, 20. *never wast where grace was said*] An old and still familiar expression. So in *The Wyf Lapped in Morelles Skin* (Hazlitt's E. Pop. Poetry, v. 221), about 1520: "Daunce yet about dame, thou came not where it grew." And N. Breton, *Pasquil's Fooles Cap* (Grosart, xiv. 19*a*): "Who never came where Wit and Reason grew." "Never came where it grew" is the parent form. The expression "saying grace" occurs in *Merchant of Venice*, II. ii. 202.

22. *in metre*] For a metrical grace, see *Timon of Athens*, I. ii. For a better one, perhaps a burlesque, see the old play *How a Man may choose a Good Wife from a Bad* (Hazlitt's *Dods.* ix. 58, 59), 1602. It begins "*Gloria Deo*, sirs, proface; Attend me now, whilst I say grace. For bread and salt, for grapes and malt, For flesh and fish, and every dish; Mutton and beef, of all meats chief";—and so on through all known viands, ending "For all these and many mo: *Benedicamus Domino*!" For a short grace, cf. *Primer of Graces*, 1559: "God save our Queen and realm, and send us peace in Christ." This illustrates line 16, above.

23. *In any proportion*] refers perhaps to the tediously long graces in vogue at this time. Jonson refers to the "wire-drawn grace," *Alchemist*, III. ii.; and a Puritan in his *Bartholomew Fair* "says a grace as long as his breath lasts." Sir John Harington says: "the other had no great fault that I know, save that he would say too long a grace afore dinner; insomuch that one of his own coat told him one day that if he had thought to have had a [cold] collation, he would have sung a psalm before it," *An Apology of the Metamorphosed Ajax* (rept. p. 58),

First Gent. I think, or in any religion.

Lucio. Ay, why not? Grace is grace, despite of all controversy: as for example, thou thyself art a wicked villain, despite of all grace.

First Gent. Well, there went but a pair of shears between us.

Lucio. I grant; as there may between the lists and the velvet: thou art the list.

First Gent. And thou the velvet: thou art good velvet; thou 'rt a three-piled piece, I warrant thee. I had as lief be a list of an English kersey as be piled,

1596. And *The City Match* (Hazlitt's *Dods.* xiii. 225) by Jasper Mayne (1639), has "one that cools a feast With a long grace." And Beaumont and Fletcher's *Captain*, II. ii., *ante* 1613: "eat my meat without long graces." In Shirley's *Constant Maid*, IV. iii. (1640), to "say grace" is spoken of as a "ceremony gone out of use." The other "proportion" is referred to thus by Nashe: "your abrupt Graces, *God bee praysed, Much good doe it you*, or saying: We are nought, God amende us . . . that shal stop God's mouth."

28–29. *there went . . . between us*] We are both of the same piece (Johnson). So Harington, *Metamorphosis of Ajax* (Chiswick rept., pp. 133, 134), 1596: "make him another garment of the same stuff (for there need go but a pair of shears between them)." And Lyly, *Pap with a Hatchet*, 1588: "there went but a pair of shears between your knaveries." Lyly has it earlier in *Euphues* (Arber, p. 46), 1579. Tailor's scissors are still called shears. Nashe, speaking of a bride says: "shee is more sparing of her Spanish needle then her Spanish gloves, occupies oftner her setting sticke then sheeres, and ioyes more in her Jewels, then in her Jesus," *Anatomie of Absurditie* (Grosart, i. 25), 1589.

33. *three-piled*] treble-piled? Velvet of the richest quality was so called. See *Winter's Tale*, IV. iii. 14. It is very commonly mentioned, and the term was used in a transferred sense of anything very excellent. See IV. iii. 10, below. And Tourneur's *Revenger's Tragedy*, i. 1: "To have their costly three-piled flesh worn off As bare as this." The expression occurs in Jonson's *Every Man in his Humour*, III. ii., 1598. Here it is used satirically at first, with an immediate and humorous transition to a nauseous sense.

34. *English kersey*] cloth famous all over Europe at this time. In *Trade to Levant* (Hakluyt, rept. 1810, ii. 206, 207), 1599, it is stated: "In the yeere of our Lord 1511, 1512, etc., till the yeere 1534, diuers tall ships of London . . . had an ordinarie trade to Sicilia . . . Candia . . . Cyprus . . . Tripoli, etc., in Syria . . . they carried fine kersies of divers colours, coarse kersies, white western dozens, cottons," etc. In a *Letter to the Moscovie Company* (Hakluyt, i. 344, rept.), 1560, "Hampshire kersies" are expressly mentioned as desirable.

34. *piled*] peeled or bald. A common use with a reference to the "French disease." So in Jonson's *Bartholomew Fair*, II. i. (Cunningham's Gifford, 167*a*): "I 'll see them poxed first, and piled and double piled." And Chaucer, *The Reves Tale*, line 15: "As piled as an ape was his skulle." Dekker gives a further development of this coarse punning in a passage beginning: "his breeches once were velvet, and three piled, when his great-grandfather wore them, but," etc., *Worke for Armourers* (Grosart, iv. 138).

as thou art piled, for a French velvet. Do I speak feelingly now?

Lucio. I think thou dost; and, indeed, with most painful feeling of thy speech: I will, out of thine own confession, learn to begin thy health; but, whilst I live, forget to drink after thee.

First Gent. I think I have done myself wrong, have I not?

Second Gent. Yes, that thou hast, whether thou art tainted or free.

Lucio. Behold, behold, where Madam Mitigation comes!

First Gent. I have purchased as many diseases under her roof as come to—

Second Gent. To what, I pray?

Lucio. Judge.

Second Gent. To three thousand dolours a year.

First Gent. Ay, and more.

Lucio. A French crown more.

First Gent. Thou art always figuring diseases in me; but thou art full of error: I am sound.

Lucio. Nay, not as one would say, healthy; but so

44. Here Ff have *Enter Bawde*, transferred by Theobald to line 57.

35. *for*] after the manner of.

35. *French velvet*] The best velvet came from France. French hoods, the most fashionable and costly wear, were of velvet. In Beaumont and Fletcher's *Love's Pilgrimage*, II. iii., we read of cheating drapers: "'tis showed by so dark a light to bear out the bracks and old stains in it, that ye may purchase French velvet better cheap." This shows it was the most costly. And in *The Widow*, by the same authors (in part) Act I. sc. i. (Dyce, iv. 312), there is an allusion similar to that in the text: "A man . . . would fit her with French velvet." In Jonson's *Bartholomew Fair* "velvet women" are alluded to as a better class of "wenches of the game," and see IV. iii. (192*a*) in that play for more.

40. *forget to drink after thee*] "It was the opinion of Shakespeare's time, that the cup of an infected person was contagious" (Johnson).

41. *done myself wrong*] discredited myself, "given myself away." See Arden edition of *Merry Wives* (note), III. iii. 221.

45. *Madam Mitigation*] Nashe has a similar use of the title in *Have with you to Saffron Walden*, 1596 (Grosart, iii. 192): "Madam Towne of the Realme."

50. *dolours*] This quibble (dollar and dolour) occurs again in *Tempest*, II. i. 17, and *Lear*, II. iv. 54. Steevens found it in *The Tragedy of Hoffman*. The French crown punning allusion is everlasting. Outside Shakespeare, Marston's *Pasquil and Katherine*, II., may be mentioned, and Ben Jonson's *Case is Altered*, V. i.: "bid thy hands shed golden drops; Let these bold French crowns be uncovered."

sound as things that are hollow: thy bones are hollow; impiety has made a feast of thee.

Enter MISTRESS OVERDONE.

First Gent. How now! which of your hips has the most profound sciatica?

Overdone. Well, well; there's one yonder arrested and carried to prison was worth five thousand of you all.

Second Gent. Who's that, I pray thee?

Overdone. Marry, sir, that's Claudio, Signior Claudio.

First Gent. Claudio to prison! 'tis not so.

Overdone. Nay, but I know 'tis so: I saw him arrested, saw him carried away; and, which is more, within these three days his head to be chopped off.

Lucio. But, after all this fooling, I would not have it so. Art thou sure of this?

Overdone. I am too sure of it; and it is for getting Madam Julietta with child.

Lucio. Believe me, this may be: he promised to meet me two hours since, and he was ever precise in promise-keeping.

Second Gent. Besides, you know, it draws something near to the speech we had to such a purpose.

First Gent. But most of all agreeing with the proclamation.

Lucio. Away! let's go learn the truth of it.

[*Exeunt Lucio and Gentlemen.*

Overdone. Thus, what with the war, what with the sweat,

56, 57. *bones are hollow*] Compare *Timon*, IV. iii. 151, 152: "Consumptions sow In hollow bones of man."

67. *which is more*] So in *Merry Wives*, II. ii. 78: "there have been earls, nay, which is more, pensioners." A vulgarism.

81. *the sweat*] the plague, or sudor anglicus. In Ben Jonson's *Part of King's Entertainment in Passing to his Coronation* (15th March 1603), he says: "Ere pause possess your breasts, I wish you more of plagues." Gifford says in a note, "The city was about this time suffering severely from the one they had. More than thirty thousand people, as we learn from Wilson, died of it this year in London only." This is the year of this play and gives full force to Overdone's words. The disease was called also the New Disease, the Sickness, and

what with the gallows and what with poverty, I am custom-shrunk.

Enter POMPEY.

How now! what's the news with you?

Pompey. Yonder man is carried to prison.

Overdone. Well: what has he done?

Pompey. A woman.

Overdone. But what's his offence?

Pompey. Groping for trouts in a peculiar river.

Overdone. What, is there a maid with child by him?

Pompey. No, but there's a woman with maid by him. You have not heard of the proclamation, have you?

Overdone. What proclamation, man?

Pompey. All houses in the suburbs of Vienna must be plucked down.

Overdone. And what shall become of those in the city?

Pompey. They shall stand for seed: they had gone down too, but that a wise burgher put in for them.

the Sweat (as here), and in Nashe's *Unfortunate Traveller*. See Dekker's account of the 1603 epidemic in *A Wonderfull Yeere*. And compare, "My brain doth sweat so I have caught the plague," Ben Jonson, *Epicene*, I. i. (405*b*, 409*a*).

86. *done*] See II i. 116, note.

89. *Groping . . . river*] catching fish in private water — poaching in fact. "Groping" in this sense is our "tickling," which is similarly used in *Twelfth Night*, II. v. 25: "Here comes the trout that must be caught with tickling." Chapman has in *All Fooles*, iii., "these Politicians . . . A man may grope and tickle 'em like a Trowt, And take 'em from their close deere holes." See also Ben Jonson, *Love Restored*, 1611.

91. *woman with maid*] Can maid mean child here, not girl? The word was used of a virgin of either sex. But it had also a dialectic meaning of mother. "O that's a Norfolk woman (cry thee mercy) Where maids are mothers and mothers are maids," Brome, *English Moor*, III. i.

95. *suburbs*] the usual situation for houses of ill-fame and resort of disreputable people in all walled cities. Allusions are endless amongst the playwriters. Ben Jonson has "suburb brothels," "suburb captains," "suburb humours," "wench of the suburbs," etc. "Suburb sinner" was a term in use also. Nashe raises his protest: "London, what are thy Suburbs but licensed stewes? . . . I accuse none, but certainly iustice some-where's perverted," *Christ's Teares* (Gros. iv. 224), 1593.

99, 100. *put in for them*] applied for them. "Put in" was a regular term in gambling for entering one's stake, which may be the sense here. See Ben Jonson's *Epigram*, cxii.: "thou darst put in Thy all, at all."

Overdone. But shall all our houses of resort in the suburbs be pulled down?

Pompey. To the ground, mistress.

Overdone. Why, here's a change indeed in the commonwealth! What shall become of me?

Pompey. Come; fear not you: good counsellors lack no clients: though you change your place, you need not change your trade; I'll be your tapster still. Courage! there will be pity taken on you; you that have worn your eyes almost out in the service, you will be considered.

Overdone. What's to do here, Thomas tapster? Let's withdraw.

Pompey. Here comes Signior Claudio, led by the provost to prison; and there's Madam Juliet.

[*Exeunt.*

Enter Provost, CLAUDIO, JULIET, *and Officers.*

Claud. Fellow, why dost thou show me thus to the world?
Bear me to prison, where I am committed.

Prov. I do it not in evil disposition,
But from Lord Angelo by special charge.

110, 111. *worn your eyes . . . service*] Ben Jonson says similarly, "Work his eyes out for him," in *Time Vindicated*, 1623.

113. *Thomas tapster*] See Grosart's Greene, xi. 275, *A Quip for an Upstart Courtier*, 1592: "Last to you Tom Tapster, that tap your smale cannes of beere." Compare "William Cook," *2 Henry IV.* Act v. Tom was a very common prefix, especially if, as here, there was alliteration. Early examples of Tom Tiler, Tom Tinker, Tom Turner, might be given, and several others. In *The Famous Victorie of Henry the fifth* (*circa* 1585), Shaks. Lib., 1875 ed., p. 367, occurs: "Enter John Cobler and Robbin Pewterer." So names are made to this day.

116. Provost] The officer whose duty it was to superintend public executions, and whose authority extended over gaols. Ben Jonson mentions the "provost and his half dozen halberdiers" in *Every Man in his Humour*, III. ii. (32*b*), and in the *Alchemist*, I. i. (9*b*). The full title was "provost-marshall." Massinger speaks of "Thy provost to see executions done," *Virgin Martyr*, v. i. He is not mentioned in Shakespeare outside this play.

117. *show me thus to the world*] It was common in old plays to lead prisoners across the stage, who converse with one another, remonstrate with their gaolers, and throw bits of morality to the audience. There are two cases in point in *Promos and Cassandra*, Part I. (II. vi. and III. vi.).

Claud. Thus can the demi-god Authority
Make us pay down for our offence by weight
The words of heaven; on whom it will, it will;
On whom it will not, so: yet still 'tis just.

Re-enter LUCIO *and two Gentlemen.*

Lucio. Why, how now, Claudio! whence comes this restraint?

Claud. From too much liberty, my Lucio, liberty:
As surfeit is the father of much fast,
So every scope by the immoderate use
Turns to restraint. Our natures do pursue,
Like rats that ravin down their proper bane,
A thirsty evil, and when we drink we die.

Lucio. If I could speak so wisely under an arrest, I would send for certain of my creditors. And yet, to say the truth, I had as lief have the

122, 123. *by weight The words*] Ff, Globe, Cambridge; *by weight; I' th' words* Hanmer; *by weight. The words* Warburton (after Davenant) and most modern editors; *by weight—The sword* Roberts conj.; *by weight.—The word's* Becket conj.

122, 123. *by weight The words of heaven*] so the Folio. Johnson suspects a line is lost. The insertion of a stop after "weight" adopted by Steevens and others from Warburton, does not seem to clear up the difficulty, and is taking a liberty with the text. Malone points out that Dr. Roberts' emendation, "the sword of heaven," is supported by a passage in the last scene of Act III. in this play, where the expression occurs. He supposes Authority to be the sword of heaven which will spare or punish as commanded (Roberts). Nearly as hard to explain as the text. The meaning is clear; the wording is enigmatical. Henley says: "To this uncontrollable power (Authority) the poet applies a passage from St. Paul to the Romans ix. 15, 18, ". . . I will have mercy on whom I will have mercy . . . and whom he will he hardeneth." These are the "words of heaven." I think Henley is right. The words form a comment on the headline of the chapter, "God hath mercy upon whom He will." "It," meaning "mercy," is assumed by Shakespeare to be obvious. Claudio is much more anxious to obtain mercy than punishment at all his appearances.

125. *Why*] a call, or exclamation. See *Merchant of Venice*, II. v. 6; *2 Henry IV.* v. i. 8, etc. And Ben Jonson, *Every Man out of his Humour* (1599), v. v.: "Why, Fido! my shoes."

128. *scope*] liberty, license; as in I. iii. 35 (Schmidt).

130, 131. *Like rats . . . die*] Chapman, in *Revenge for Honour*, II. i., borrows, develops, and explains here: "like poisoned rats, which when they've swallowed The pleasing bane, rest not until they drink, And can rest then much less, until they burst with 't." Steevens referred to this passage. Ravin, to devour greedily, occurs again in *Macbeth*, II. iv. 28; and in *Cymbeline*, I. vi. 49.

foppery of freedom as the mortality of imprison- 135
ment. What 's thy offence, Claudio?

Claud. What but to speak of would offend again.

Lucio. What, is it murder?

Claud. No.

Lucio. Lechery? 140

Claud. Call it so.

Prov. Away, sir! you must go.

Claud. One word, good friend. Lucio, a word with you.

Lucio. A hundred, if they 'll do you any good.
Is lechery so looked after? 145

Claud. Thus stands it with me: upon a true contract
I got possession of Julietta's bed:
You know the lady; she is fast my wife,
Save that we do the denunciation lack
Of outward order: this we came not to, 150
Only for propagation of a dower

135. *mortality* Ff; *morality* Rowe (after Davenant) and all subsequent editors. 149. *denunciation*] *pronunciation* Collier MS. 151. *propagation*] F 2, 3, 4; *propogation* F 1; *prorogation* Malone conj.; *procuration* Jackson conj.; *preservation* Grant White.

135. *mortality*] I restore the reading of the Folios. Shakespeare has the word "mortality" very often, "morality" nowhere. In *Henry V.* IV. iii. 107, "mortality" has the meaning of "deadliness," which is the sense here, and forms a better antithesis to the lively folly implied in the word "foppery" than "morality" does, which at this time signified "philosophy," or some such sense. Skeat cites the present passage as his earliest authority for "morality," but it occurs in Gabriel Harvey (Grosart, ii. 172), 1579. Both words were borrowed from the French, and we will take Cotgrave's verdict: "*Moralité.* Morality; a moral sense or subject; also, a Moral, an Enterlude or Play of manners." "*Mortalité.* Mortality, frailty, subjection unto death; also, a mortality, plague, murrein, rot." "Subjection unto death" is highly suitable to Claudio's predicament, but I prefer "to lie in cold obstruction and to *rot.*"

143, 144. *word with you . . . hundred*] Compare *Timon* (Shakespeare Library, 1875, p. 405), 1600: "My ffriend, word or two. *Pseud.* Yes, yf thou wilt, three hundred."

148. *fast my wife*] See note below, lines 173, 174.

149. *denunciation*] proclamation, formal declaration (Schmidt). Usually a formal public announcement of some coming evil, as war, excommunication, etc., in which sense early examples are given in *New Eng. Dict.* There is one excellent parallel, however, from Bishop Hall's *Cases of Conscience*, 1649: "This publique and reiterated denunciation of Bannes before matrimony." I am strongly tempted to omit "the."

151. *propagation*] increase. They expected in time to win the favour of her friends and obtain a larger dower. "Propagation" is not elsewhere in Shakespeare. It is not in Cotgrave. Gabriel Harvey has it twice. "The flourishing propagation and mightie encrease of the Catholique church,"

Remaining in the coffer of her friends,
From whom we thought it meet to hide our love
Till time had made them for us. But it chances
The stealth of our most mutual entertainment
With character too gross is writ on Juliet.
Lucio. With child, perhaps?
Claud. Unhappily, even so.
And the new deputy now for the duke,
Whether it be the fault and glimpse of newness,
Or whether that the body public be
A horse whereon the governor doth ride,
Who, newly in the seat, that it may know
He can command, lets it straight feel the spur;
Whether the tyranny be in his place,
Or in his eminence that fills it up,
I stagger in:—but this new governor
Awakes me all the enrolled penalties
Which have, like unscour'd armour, hung by the wall
So long that nineteen zodiacs have gone round,

159. *fault and*] *flash and* Johnson conj., *fault or* Idem conj.

and "Propagation of christianitie," both in *An Advertisement to Papp Hatchet*, 1589 (Grosart, ii. 137, 202).

154. *made them for us*] disposed them in our favour (Schmidt). Compare the following passage in *Nero* (1624), Bullen's Old Plays, i. 41: "Rufus, the captaine of the guard's with us, And divers others o th' Prætorian band Already made." In the sense of "prepared for a business," the term is frequent in Jonson.

159. *fault and glimpse of newness*] the imperfection awaiting upon the sudden and unaccustomed brightness or flash of novelty. Compare "the glimpses of the moon" in *Hamlet*, I. iv. 53. To glimpse had the sense of gleam brightly and transiently, flash. See Gascoigne's *Steele Glas* (Arber, pp. 54, 90), 1576. For the construction of "and" here, connecting two notions, the one subordinate to the other, see Schmidt, the hurtful "glimpse of newness."

165. *eminence*] elevated rank.

166. *stagger*] hesitate, waver. Compare Barnaby Googe, *The Popish Kingdome*, p. 24, rept. 1570: "Who if they stackering chaunce to stande, and wavering doubtfully." See *Merry Wives*, III. iii. 12 (Arden, 127).

168. *unscour'd armour . . . wall*] Hanging weapons in the hall is an old custom — often mentioned. Compare Jonson's *Silent Woman*, IV. ii.: "he is so hung with pikes, halberds, petronels, calivers, and muskets, that he looks like a justice-of-peace's hall."

169. *nineteen zodiacs*] At iii. 21, the Duke says the period was fourteen years, and his word must, of course, be accepted. Theobald's alteration should, in my opinion, have been made here. Malone endeavours to explain the discrepancy: "Claudio would naturally represent the period during which the law had not been put in practice, greater than it really was." Is this convincing?

And none of them been worn; and, for a name,
Now puts the drowsy and neglected act
Freshly on me: 'tis surely for a name.

Lucio. I warrant it is: and thy head stands so tickle on thy shoulders that a milkmaid, if she be in love, may sigh it off. Send after the duke and appeal to him.

Claud. I have done so, but he 's not to be found.
I prithee, Lucio, do me this kind service:
This day my sister should the cloister enter,
And there receive her approbation:
Acquaint her with the danger of my state;
Implore her, in my voice, that she make friends
To the strict deputy; bid herself assay him:
I have great hope in that; for in her youth
There is a prone and speechless dialect,
Such as move men; beside, she hath prosperous art
When she will play with reason and discourse,
And well she can persuade.

Lucio. I pray she may: as well for the encouragement of the like, which else would stand under grievous

190. *under*] F 1; *upon* F 2, 3, 4.

173, 174. *thy head . . . on thy shoulders*] This offence (seduction of a virgin) was never punishable by death in the English law, though rape (ravishment) was, and was so by a re-enactment in Elizabeth's reign (1573). In Whetstone's play (see Introduction) "rape" is synonymous with our seduction. The word is rightly used in *Time's Whistle*, by R. C., 1615, in this connection: "Drugo although thou lately didst escape The daunger of the lawe which for a rape Awardeth death, be wise and sinne no more" (Early Eng. Text Soc., 1871, p. 78). Andrugio (the original of Claudio) had fully determined to redeem his offence by marriage.

173. *tickle*] unstable, as in *2 Henry VI.* I. i. 216. A common use, now replaced by "ticklish." So Chapman (quoted by Steevens), "I have set her heart upon as tickle a pin as the needle of a dial," *Widow's Tears*, Act II.; and *Menechmus*, by W. W., II. i., 1595: "We are in a tickle place maister: tis best to be circumspect."

180. *approbation*] probation, novitiate. The same term occurs in *The Merry Devil of Edmonton*, "Fair Millicent to Cheston must be sent To take the approbation for a nun" (Haz. *Dods.* x. 222).

185. *prone*] inciting. This adjective had a use with reference to the passions, or desires, which probably influences the sense here. Thus in Holland's *Plinie*, xxvi. 10 (257), 1601, occurs: "very prone and forward to the sports of Venus." And see Middleton's *Woman beware Woman*, I. ii. The same sense appears in *Lucrece*, 684, and *Cymbeline*, v. iv. 208. Compare the unmistakable use of "proneness" in Jonson's *Devil is an Ass*, IV. i. (258*a*).

imposition, as for the enjoying of thy life, who I would be sorry should be thus foolishly lost at a game of tick-tack. I 'll to her.

Claud. I thank you, good friend Lucio.

Lucio. Within two hours.

Claud. Come, officer; away!

[*Exeunt.*

SCENE III.—*A Monastery.*

Enter DUKE *and Friar* THOMAS.

Duke. No, holy father; throw away that thought:
Believe not that the dribbling dart of love
Can pierce a complete bosom. Why I desire thee
To give me secret harbour, hath a purpose
More grave and wrinkled than the aims and ends
Of burning youth.

193. *tick-tack*] A complicated kind of backgammon in which pegs were driven into holes, as in the modern game of "tactics." Cotgrave has it under "Tric Trac." The same indelicate application as that in the text occurs in *Lusty Juventus*, a morality of Edward the Sixth's reign (Haz. Dods. ii. 85): "You will to tick-tack, I fear, If you had time." The game is often mentioned. See *Rabelais*, i. 22. It was one of Gargantua's pastimes.

Scene III.

1. *throw away that thought*] Evidently the Friar suspects some love entanglement. Did he think the Duke wished to gain one of the nuns? as indeed he subsequently shaped his ends to.

2. *dribbling*] Steevens quotes from Ascham's *Toxophilus*, 1589: "he shall be come of a faire archer, a starke squirter and dribbler"; and the term "a dribbled shot" occurs in the second sonnet of Sir Philip Sidney's *Astrophel and Stella*. "Dribbling" is still in use at the billiard-table and in other games. Mr. Craig supplies me with a reference to Golding's *Ovid's Metamorphoses*, xiii. line 663 (Rouse rept. p. 251): "Where Paris dribbling out his Shaftes among the Greekes he spyde."

2. *dribbling dart*] weakly falling dart. An alliterative touch such as the earlier poets abound in. Here are a few (a hundred might be given) from T. Howell's *Poems*, 1568: ratling rage, griping grief, groaning grave, trifling trash, pinching pain, wofull wight, gaping gulf, foaming flood, etc. etc. This is the style ridiculed as "King Darius' doleful strain," in Jonson's *Poetaster* (1601): "O doleful days, O direful deadly dump." Ben had "King Cambyses' vein" (*1 Henry IV.* II. iv. 425) in his mind here undoubtedly. A few lines later he quotes as a play-end almost verbatim from Pistol (*2 Henry IV.* II. iv. 175). And "trickling tears" of *1 Henry IV.* II. iv. 431, is duly trolled out in Ben's *Case is Altered*, I. i. (1598).

3. *complete*] properly constituted.

5. *wrinkled*] resulting from experience, mature as from old age.

6. *burning*] hot; as in the expression burnt sack, heated sack. See *Merry Wives* (notes), II. i. 219 (Arden edition, p. 71).

Fri. May your grace speak of it?
Duke. My holy sir, none better knows than you
How I have ever lov'd the life remov'd,
And held in idle price to haunt assemblies
Where youth, and cost, and witless bravery keeps.
I have deliver'd to Lord Angelo,
A man of stricture and firm abstinence,
My absolute power and place here in Vienna,
And he supposes me travell'd to Poland;
For so I have strew'd it in the common ear,
And so it is receiv'd. Now, pious sir,
You will demand of me why I do this?
Fri. Gladly, my lord.
Duke. We have strict statutes and most biting laws,
The needful bits and curbs to headstrong weeds,
Which for this fourteen years we have let slip;

10. *and witless*] F 2, 3, 4; *witless* F 1; *with witless* Cambridge Edd. conj. 12. *stricture*] *strictness* Davenant, *strict ure* Warburton. 20. *to*] F 1; *for* F 2, 3, 4; *weeds*] Ff, *steeds* Theobald. 21. *fourteen*] *nineteen* Theobald; *slip*] Ff, *sleep* Theobald (after Davenant).

9. *price*] estimation; as in *All's Well*, v. iii. 61; idle means unprofitable commonly in Shakespeare.

10. *bravery*] finery. Often applied to gay apparel or ornamentation of the person. So in *The Play of Stucley*, line 250 (Simpson's *School of Shakespeare*): "Zounds, he has been taking an inventory of my household stuff: all my bravery lies about the floor." See *As You Like It*, II. vii. 80).

12. *stricture*] strictness. A very unexpected word. Its primary senses are far removed from this Shakespearian one. It is not in the earlier dictionaries. Blount has it in *Glossographia* (ed. 1670): "*Stricture* (strictura), a spark that flies from a piece of iron red hot, when it is beaten; also a gathering of fruit; and sometimes a brief collection or sleight stroke, a Touch or Comment." Sir W. Davenant reads "strictness" in his alteration of the play.

15. *strew'd*] This was the usual term for scattering rushes, herbs, and flowers on floors and elsewhere. But I prefer to find the metaphor here in strewing or sowing seed. Compare *Hamlet*, IV. v. 14; and *Pericles*, I. vi. 23, where it is undoubtedly and distinctly "sowed." Jonson makes the word interchangeable. In *Underwood*, 66, he has: "news they gat, to strew out the long meal"; which in *Epigram* 115 becomes "news and noise to sow out the long meal."

20. *weeds*] "steeds" is a most desirable alteration. Collier says, "weed is a term still commonly applied to an ill-conditioned horse." This is true, but the term refers to a spiritless beast, and is probably quite modern. To apply bits and curbs to garden weeds is an intolerable confusion of metaphors to our ears. But the whole speech is a jumble of them. The text is countenanced by the fact that Whetstone has the same metaphor in the same situation. Promos says (ii. 3): "So that the way is by severity Such wicked weedes even by the rootes to teare."

21. *fourteen years*] See above, i. 169, note.

Even like an o'er-grown lion in a cave,
That goes not out to prey. Now, as fond fathers,
Having bound up the threat'ning twigs of birch,
Only to stick it in their children's sight
For terror, not to use, in time the rod
Becomes more mock'd than fear'd; so our decrees,
Dead to infliction, to themselves are dead,
And liberty plucks justice by the nose;
The baby beats the nurse, and quite athwart
Goes all decorum.

Fri. It rested in your grace
To unloose this tied-up justice when you pleas'd;
And it in you more dreadful would have seem'd
Than in Lord Angelo.

Duke. I do fear, too dreadful:
Sith 'twas my fault to give the people scope,
'Twould be my tyranny to strike and gall them
For what I bid them do: for we bid this be done,
When evil deeds have their permissive pass
And not the punishment. Therefore indeed, my father,
I have on Angelo impos'd the office,

26. *terror*] F 1; *errour* F 2, 3, 4. 26, 27. *the rod Becomes more . . . decrees*] Pope (after Davenant), *the rod More . . . decrees* Ff.

22. *o'er-grown lion in a cave*] Compare Whitney's *Choice of Emblems*, 1586 (ed. Green, p. 210): "The Lion oulde that coulde not get his praye, By swift pursute, as he had done of late: Did faigne him sicke, and in his denne did staye, And praede on those that came to see his state" (marg. ref. "Horat. Epist. Lib. 1. Epist. 1"). There is a plate of a sick lion in a cavern.

23–26. *fond fathers . . . terror*] Compare Ben Jonson, *Time Vindicated*, 1623: "there is a schoolmaster . . . Hangs all his school with his sharp sentences; And o'er the execution place hath painted Time whipt, for terror to the infantry."

28. *infliction*] "The act of laying on, execution of a punishment" (Schmidt).

29. *plucks . . . nose*] So "tweaks me by the nose," *Hamlet*, II. ii. 601.

30. *The baby beats the nurse*] Steevens says, "This allusion was borrowed from an ancient print, entitled *The World turned upside down*, where an infant is thus employed." This was the name of a tract by Thomas Jordan, 1647, and another by T. Taylor, same date.

35. *Sith*] since. The old form sithens (which gave rise to since), from sith (*sithian*, to follow), occurs twice in Shakespeare. Sith is frequent.

40. *office*] official position of a person. So in Whetstone's play (Part II. iv. 2): "Was ever man set more freer than I? First went my goodes, then my Office dyd flye."

Who may, in the ambush of my name, strike home,
And yet my nature never in the fight
To do in slander. And to behold his sway,
I will, as 'twere a brother of your order,
Visit both prince and people: therefore, I prithee,
Supply me with the habit, and instruct me
How I may formally in person bear me
Like a true friar. More reasons for this action
At our more leisure shall I render you;
Only, this one: Lord Angelo is precise;
Stands at a guard with envy; scarce confesses
That his blood flows, or that his appetite
Is more to bread than stone: hence shall we see,
If power change purpose, what our seemers be.

[*Exeunt.*

42, 43. *fight To do in slander*] *sight To do in slander* Pope; *fight So do in slander* Theobald; *sight, To do it slander* Hanmer, Steevens, etc.; *sight, So doing slander'd* Johnson conj., etc. etc. 47. *bear me*] Capell, *beare* Ff.

42, 43. *my nature . . . slander*] Various alterations have been made or suggested here. Reading as the texts do, Schmidt suggests "perhaps, to act in danger of being misjudged." The alteration of "in" to "it" is countenanced by a passage in *1 Henry IV.* IV. iii. 8: "Do me no slander, Douglas, I dare fight." Perhaps "do in" has the sense of bring in, work in.

45. *Visit both prince and people*] The device of the ruler or magistrate going amongst his people in disguse is familiar, probably, in all countries and times—as well in history as in fiction. As a contemporary parallel of a justice (in humbler rank) adopting it to discover the remissness of the statutes' operations, compare Jonson's *Bartholomew Fair*, where Adam Overdo in disguise discovers all the enormities of the commonwealth, and is a main character in the play: "Thus must we do though, that wake for the public good; and thus hath the wise magistrate done in all ages." (II. i.) . . . "Would all men in authority would follow this worthy precedent! for alas, as we are public persons, what do we know? nay, what can we know? we hear with other men's ears, we see with other men's eyes" (*ibidem*). See also Introduction.

47. *formally*] with the form or exterior (like a true friar). Compare Nashe, *Christ's Teares* (Gros. iv. 104), 1593: "they digd lower Caves, which covering with bordes, and formally paving over, there they eate their Corne underground closely."

51. *Stands at a guard*] stands on his defence, acts with caution. "Envy" here means malice or calumny, as in *Sonnet* lxx. 12, etc. The article is usually omitted before guard.

SCENE IV.—*A Nunnery.*

Enter ISABELLA *and* FRANCISCA.

Isab. And have you nuns no further privileges?
Fran. Are not these large enough?
Isab. Yes, truly: I speak not as desiring more,
But rather wishing a more strict restraint
Upon the sisterhood, the votarists of Saint Clare.
Lucio. [*Within.*] Ho! Peace be in this place!
Isab. Who's that which calls?
Fran. It is a man's voice. Gentle Isabella,
Turn you the key, and know his business of him:
You may, I may not; you are yet unsworn.
When you have vow'd, you must not speak with men
But in the presence of the prioress:
Then, if you speak, you must not show your face,
Or, if you show your face, you must not speak.
He calls again: I pray you, answer him. [*Exit.*
Isab. Peace and prosperity! Who is't that calls?

Enter LUCIO.

Lucio. Hail, virgin, if you be, as those cheek-roses
Proclaim you are no less! Can you so stead me
As bring me to the sight of Isabella,
A novice of this place, and the fair sister
To her unhappy brother Claudio?
Isab. Why "her unhappy brother"? let me ask,
The rather for I now must make you know
I am that Isabella and his sister.
Lucio. Gentle and fair, your brother kindly greets you.
Not to be weary with you, he's in prison.

8. *Turn you the key*] open the lock. We would give it the reverse signification.

15. *Peace and prosperity*] Perhaps for King James' ear, whose motto was "peace and plenty," and who "hath got this reputation and title of peacemaker in Christendom," *Court and Times of James I.* ii. 189. See Introduction for a note to II. i. 4.

25. *weary*] tedious. Not to weary you.

Isab. Woe me! for what?
Lucio. For that which, if myself might be his judge,
He should receive his punishment in thanks:
He hath got his friend with child.
Isab. Sir, make me not your story.
Lucio. It is true.
I would not, though 'tis my familiar sin
With maids to seem the lapwing and to jest,
Tongue far from heart, play with all virgins so:
I hold you as a thing ensky'd and sainted;
By your renouncement an immortal spirit,
And to be talk'd with in sincerity,
As with a saint.
Isab. You do blaspheme the good in mocking me.
Lucio. Do not believe it. Fewness and truth, 'tis thus:
Your brother and his lover have embrac'd:
As those that feed grow full, as blossoming time
That from the seedness the bare fallow brings

30. *It is true*] Steevens, *'Tis true* Ff, omitted Pope. 42. *seedness*] *seeding* Collier MS.

26. *Woe me*] Mr. Craig refers me to *Edward the Third* I. ii. for a parallel: "Woe me unhappy!"

30. *make me not your story*] There have been several suggested alterations here, as "mock me not" (Malone), and "your scorn" for "your story" (Collier). The expression seems not to have been understood. It is simply an involved way of saying do not spin yarns to me—do not invent your tale for my ears.

32, 33. *lapwing . . . Tongue far from heart*] The simile of the lapwing, crying and pretending that her nest is where it is not, to mislead the intruder, or else by simulating a broken wing to draw him away, is one of the commonest in literature. Chaucer calls it "The false lapwing, ful of trecherye," *The Parlement of Foules* (Skeat, i. 348). Lyly has it in *Euphues* and in *Campaspe*. So far as I know, Lyly first made use of the familiar lapwing and nest image.

34. *ensky'd*] For verbs with *en*, *em*, or *im*, see my note to "enshelter'd," *Othello*, II. i. 18. A very long list will be found in Cotgrave. Shakespeare introduced such words (as well as those with *out* and *over*) as the fancy took him.

39. *Fewness and truth*] In few words and truly. "In few" for "in few words" was a common expression at this time, but the form in the text is peculiar.

40. *lover*] mistress, as in *A Lover's Complaint*, where it applies to a deserted maiden. Malone quotes an example from Tarlton's *Newes out of Purgatory*.

41–43. *as blossoming time . . . teeming foison*] Johnson and Malone find this sentence to be ungrammatical. The paraphrase would be: "as the bare fallow brings on the blossoming time from the seed time to the teeming rich harvest, even so," etc. I think it is difficult to find a difficulty, but there are many comments.

42. *seedness*] seed-time. In frequent provincial use; see *English Dialect Dictionary*. It seems to be a rare word

To teeming foison, even so her plenteous womb
Expresseth his full tilth and husbandry.
Isab. Some one with child by him? My cousin Juliet?
Lucio. Is she your cousin?
Isab. Adoptedly; as school-maids change their names
By vain though apt affection.
Lucio. She it is.
Isab. O, let him marry her.
Lucio. This is the point.
The duke is very strangely gone from hence;
Bore many gentlemen, myself being one,
In hand and hope of action; but we do learn
By those that know the very nerves of state,
His givings-out were of an infinite distance
From his true-meant design. Upon his place,

49. *O, let him*] F 1; *Let him* F 2, 3, 4. 54. *givings-out*] Rowe, *giving-out* Ff.

in literature, and any dictionary I have found it in refers to Shakespeare. It occurs twice in Holland's *Plinie* (1601). The passages are: "if the seednes prevent not the winter, so as it may have good root before it commeth, it will bee in daunger of the cold," Book xviii. ch. 14, p. 571. And, "there be certaine little wormes breeding in the root, that doe eat it: which happeneth by occasion of much raine falling immediately after the seednes," xviii. 17 (574). Craig gives me a reference to *Palladius Husbandry* (*circa* 1420, i. 256).

43. *foison*] plentiful crop. *New Eng. Dict.* refers to Golding's *De Mornay*, 1587, for an earlier example. Shakespeare uses the word several times. In *Tempest*, II. i., Gonzalo uses it, as he does also "tilth" (tillage) in the succeeding line.

44. *Expresseth*] exhibits, gives evidence of. A common sense.

47. *Adoptedly*] by adoption as of a name given in tenderness. Compare "pretty, fond, adoptious christendoms," *All's Well*, I. i. 188. And see *Merry Wives*, II. ii. 310.

49. *O, let him marry her*] Compare Whetstone's comment on this situation in *Promos and Cassandra*, Part I. ii. 1 (1578): "The lawe is so severe in scourging fleshly sinne As marriage to worke after mends doth seldome favor win." And in the same play, when Cassandra yields to Promos, the latter admits (IV. ii.) that he is bound with oath to marry her. He has no intention of keeping his vow ("he must unswear his oath"); so that a severe law was evidently necessary.

51, 52. *Bore . . . In hand*] kept them in hope or expectation or delusion. A common expression, occurring half a dozen times elsewhere in Shakespeare, as in *Hamlet*, II. ii. 67, etc. It is very old. "I bare him in hond he had enchanted me," Chaucer, *Prologue to Wyf of Bathes Tale*. And "he bare my wyf on honde he wolde teche her take fyshe wyth her tayl," Caxton, *Reynard Fox* (Arber, p. 94 and p. 61), 1481.

53. *nerves*] sinews. Used similarly (metaphorically) in *Troilus*, I. iii. 55.

54. *givings-out*] utterances, assertions. Compare *Othello*, IV. i. 131: "Nay, this is the monkey's own giving out." And *Hamlet*, I. v. 178.

And with full line of his authority,
Governs Lord Angelo; a man whose blood
Is very snow-broth; one who never feels
The wanton stings and motions of the sense,
But doth rebate and blunt his natural edge
With profits of the mind, study and fast.
He, to give fear to use and liberty,
Which have for long run by the hideous law,
As mice by lions, hath pick'd out an act,
Under whose heavy sense your brother's life
Falls into forfeit: he arrests him on it,
And follows close the rigour of the statute,
To make him an example. All hope is gone,
Unless you have the grace by your fair prayer
To soften Angelo; and that's my pith of business
'Twixt you and your poor brother.

Isab. Doth he so seek his life?

Lucio. Has censur'd him

72. *so seek*] *so, seeke*, Ff; *Has*] *H's* (for "He has") Malone (Steevens, 1793). 71–75.] Ff end lines *so,—already—warrant—poor—good*; rearranged by Capell.

56. *full line*] full extent or scope. Compare *2 Henry IV.* iv. iv. 39: "give him line and scope."

58. *snow-broth*] a common northern expression for snow and water mixed, in a thaw. In the north of Ireland it is either snow-broth, snow-brew, or snow-bree. Or it is used of rain off the mountains where snow is melting: "that's the could rain, that's snow-bree."

59. *stings*] Compare "carnal stings," *Othello*, I. iii. 335; "brutish sting," *As You Like It*, II. vii. 66.

59. *motions*] emotions. Compare Sidney's *Arcadia*: "he thus . . . to loose the reins of his own motion, made him answer" (rept. 1898, p. 66); and again, "who showed in his face no motions, either at the one's or other's speech" (*ibid.* p. 467).

59. *sense*] See II. ii. 169.

60. *rebate*] blunt. Not elsewhere in Shakespeare. It is used figuratively in Dekker's *Whore of Babylon*: "are not the edge Of your sharp spirits rebated?" *New Eng. Dict.* quotes Sidney's *Arcadia*: "Compassion so rebated the edge of choler."

61. *profits*] benefits, improvements.

64. *As mice by lions*] "The xviij fable [Liber Primus] is of the lyon and of the rat . . . a fable Of a lyon whiche slepte in a forest, and the rats desported and playd aboute hym," Caxton's *Æsop.*, 1484 (ed. Jacobs, ii. 26).

69. *fair prayer*] So in *Midsummer-Night's Dream*: "Amen to that fair prayer" (II. ii. 62).

70. *my pith of business*] the essence or marrow of my business. Compare *Taming of the Shrew*, I. i. 171.

72. *censur'd*] sentenced, as in *Lear*, v. iii. 3. The noun occurs in the last lines of *Othello*. For the omission of the governing pronoun before "Has," see note II. iv. 103.

Already; and, as I hear, the provost hath
A warrant for his execution.
Isab. Alas! what poor ability 's in me
To do him good?
Lucio. Assay the power you have.
Isab. My power, alas! I doubt,—
Lucio. Our doubts are traitors,
And make us lose the good we oft might win,
By fearing to attempt. Go to Lord Angelo,
And let him learn to know, when maidens sue,
Men give like gods; but when they weep and kneel,
All their petitions are as freely theirs
As they themselves would owe them.
Isab. I 'll see what I can do.
Lucio. But speedily.
Isab. I will about it straight;
No longer staying but to give the Mother
Notice of my affair. I humbly thank you:
Commend me to my brother; soon at night
I 'll send him certain word of my success.
Lucio. I take my leave of you.
Isab. Good sir, adieu.
[*Exeunt.*

74. *A warrant for his*] *a warrant For's* Ff. 78. *make*] Pope, *makes* Ff. 82. *freely*] F 1; *truely* F 2, 3, 4.

83. *owe*] possess.
86. *Mother*] the prioress.
88. *soon at night*] early to-night. See note to *Othello*, III. iv. 198 (Arden ed., p. 178). A favourite expression with Shakespeare, occurring in *Richard III.* IV. iii. 31, and *Romeo and Juliet*, II. v. 78. I had not met with it earlier, but Shakespeare may have derived it from *The True Tragedie of Richard the Third* (Shaks. Lib., 1875, p. 87), 1594: "Iames Terrill . . . with him my Lord will I so worke, that soone at night you shall speake with him."

ACT II

SCENE I.—*A Hall in Angelo's House.*

Enter ANGELO, ESCALUS, *a Justice, Provost, Officers, and other Attendants.*

Ang. We must not make a scarecrow of the law,
Setting it up to fear the birds of prey,
And let it keep one shape, till custom make it
Their perch and not their terror.

Escal. Ay, but yet
Let us be keen and rather cut a little,
Than fall, and bruise to death. Alas! this gentleman,
Whom I would save, had a most noble father.
Let but your honour know,
Whom I believe to be most strait in virtue,
That, in the working of your own affections,
Had time coher'd with place or place with wishing,
Or that the resolute acting of your blood
Could have attain'd the effect of your own purpose,
Whether you had not, sometime in your life,
Err'd in this point which now you censure him,
And pull'd the law upon you.

Ang. 'Tis one thing to be tempted, Escalus,
Another thing to fall. I not deny,
The jury, passing on the prisoner's life,

15. *which*] *where* Grant White; *him*] *him for* Capell.

1. *scarecrow*] See *1 Henry VI.* I. iv. 43, for a similar metaphor of a scarecrow turned to ridicule.

2. *fear*] frighten.

6. *fall*] let fall. See *Comedy of Errors*, II. ii. 127, and *As You Like It*, III. v. 5, etc.

18. *I not deny*] The particle is placed before the verb many times by Shakespeare. Schmidt shows about thirty examples (p. 779, col. *b*). Jonson does it frequently also, as in *Devil is an Ass*, IV. i. (252*a*), "I not love this madam," wrongly transposed in Cunningham's edition.

19. *passing on*] passing sentence on, as in *Lear*, III. vii. 24. Mr. Craig gives me an instance from the Statute Book translation of *The Great Charter*: "Nor we will not (Henry III.) passe upon him, nor condemne him, but by lawfull judgment of his peeres or by law of the land."

May in the sworn twelve have a thief or two
Guiltier than him they try; what's open made to justice,
That justice seizes: what know the laws
That thieves do pass on thieves? 'Tis very pregnant,
The jewel that we find, we stoop and take it
Because we see it; but what we do not see
We tread upon, and never think of it.
You may not so extenuate his offence
For I have had such faults; but rather tell me,
When I, that censure him, do so offend,
Let mine own judgment pattern out my death,
And nothing come in partial. Sir, he must die.

Escal. Be it as your wisdom will.

Ang. Where is the provost?

Prov. Here, if it like your honour.

Ang. See that Claudio
Be executed by nine to-morrow morning:
Bring him his confessor, let him be prepar'd;
For that's the utmost of his pilgrimage.

[*Exit Provost.*

Escal. Well, heaven forgive him, and forgive us all!
Some rise by sin, and some by virtue fall:
Some run from brakes of vice, and answer none,

22. *seizes*] *ceizes* Ff; *know*] Pope, *knowes* Ff (*knows* F 3, 4). 39. *from brakes of vice, and*] *from brakes of Ice, and* Ff, *through brakes of vice and* Rowe, *from brakes of vice, and* Malone, *from brakes of justice,* Capell, *from breaks of ice, and* Collier, *from brakes, off ice and* Knight conj.

22, 23. *what know . . . on thieves?*] the laws are ignorant that thieves have passed judgment upon thieves.

28. *For*] because.

36. *pilgrimage*] human life. See Genesis xlvii. 9. Shakespeare is fond of the expression. Compare Jonson, *The Fox*, II. ii.: "so short is this pilgrimage of man, which some call life, to the expressing of it."

38.] This line is italicised, as though a quotation, in Ff.

39. *brakes of vice*] a passage, as Schmidt says, that seems hopelessly corrupt. Nor does the illegitimate alteration to "vice" render the meaning obvious. Two or three pages of attempted explanations will be found in Steevens' *Shakespeare*. They are so much waste of ink. If "vice" be the accepted reading, the meaning would be some thrive in a tangle of vicious courses, without rendering account to any one, while others, for a single fault, are ruined. A similar expression occurs in Jonson's *Magnetic Lady*, v. vi. (436*a*): "I have run myself into A double brake, of paying twice the

And some condemned for a fault alone.

Enter ELBOW, *and Officers with* FROTH *and* POMPEY.

Elb. Come, bring them away: if these be good people in a commonweal that do nothing but use their abuses in common houses, I know no law: bring them away.

Ang. How now, sir. What 's your name, and what 's the matter?

Elb. If it please your honour, I 'm the poor duke's constable, and my name is Elbow: I do lean upon justice, sir; and do bring in here before your good honour two notorious benefactors.

Ang. Benefactors! Well; what benefactors are they? are they not malefactors?

Elb. If it please your honour, I know not well what they are; but precise villains they are, that I am sure of, and void of all profanation in the world that good Christians ought to have.

Escal. This comes off well: here 's a wise officer.

Ang. Go to: what quality are they of? Elbow is your name? why dost thou not speak, Elbow?

money." If to give the sense "thrive by means of," or "prosper," to "run from," be illegitimate, the expression may mean some escape from a web of iniquitous courses and pay no penalty. Brake in the sense of briars (as in the phrase to be in the briars) is not uncommon. A good example is quoted in Nares: "Honour should pull hard ere it draw me into these brakes." Beaumont and Fletcher, *Thierry and Theodoret*, v. i., and in *Jack Juggler* (Haz. *Dods.* ii. 139), 1563: "My wit is breech'd in such a brake That I cannot devise what way is best to take." And Jonson, *Miscell. Underwoods*, xxxii.: "Crushed in the snaky brakes that he had past." And see Dyce's *Skelton*, i. 105; ii. 169. The word had the natural sense of a trap, or of an engine for confining a horse (in farriery) from these significations. The parallel expression "in the briars" was much earlier, occurring in Chaucer. Mr. Craig gives me an example from Cavendish's *Life of Wolsey* (Morley, 1885, p. 67), *circa* 1557: "divers of the great estates and lords of the council lay in wait . . . to espy a convenient time and occasion to take the cardinal in a brake." And see for a later use, Brome, *Court Beggar* (Pearson, i. 206).

41. *bring them away*] bring them along.

47, 48. *poor duke's constable*] Duke's poor constable. Hardly a transposition, though parallels are common. "Duke's constable" may be regarded as one term or title.

54. *precise villains*] a hit at the Puritans, or Precisians.

57. *This comes off well*] this is well delivered.

Pompey. He cannot, sir: he 's out at elbow.

Ang. What are you, sir?

Elb. He, sir! a tapster, sir; parcel-bawd; one that serves a bad woman, whose house, sir, was, as they say, plucked down in the suburbs; and now she professes a hot-house, which, I think, is a very ill house too.

Escal. How know you that?

Elb. My wife, sir, whom I detest before heaven and your honour,—

Escal. How! thy wife?

Elb. Ay, sir; whom, I thank heaven, is an honest woman,—

Escal. Dost thou detest her therefore?

Elb. I say, sir, I will detest myself also, as well as she, that this house, if it be not a bawd's house, it is pity of her life, for it is a naughty house.

Escal. How dost thou know that, constable?

Elb. Marry, sir, by my wife; who, if she had been a woman cardinally given, might have been accused in fornication, adultery, and all uncleanliness there.

80. *uncleanliness*] F 1; *uncleanness* F 2, 3, 4.

60. *out at elbow*] "elbow" is singular for the sake of the pun. The expression (in rags) is always plural. The passage in the text is the earliest in *New Eng. Dict.*, but it occurs in Nashe, *Foure Letters Confuted* (Grosart, ii. 286), 1593: "it hath begged itself out at the elbowes up and down the country." And it may be found in Dekker's *Satiromastix* (Pearson, i. 245), 1602. Ben Jonson has it in *Bartholomew Fair*, II. i., 1614.

62. *parcel-bawd*] partly bawd—"a bit of a bawd" as well as a tapster. Ben Jonson has a great affection for this combination. He has "parcel-broker," "parcel-poet," "parcel-guilty," and "parcel of a man," "parcel of a soldier." See Nares for more instances.

64. *suburbs*] See I. ii. 96, and note.

65. *hot-house*] properly a bagnio or bath-house, but commonly used for a brothel. Ben Jonson (*Epigram*, vii.) says: "A purging bill now fixed upon the door, Tells you it is a hot-house; so it may, And still be a whore-house: they're synonyma." In the double sense, the term was used as early as 1511; see *New Eng. Dict.* But the sense of "baths" was the usual one until about the time of this play.

68. *detest*] protest. For an earlier example of this, see *Love's Labour's Lost*, I. i. 182: "I myself reprehend the Duke's own person," where Dull means represent. See note, line 115, below. A yet earlier will be found in Appendix II. from *Promos and Cassandra*, Part II., 1578 (reforming for informing).

76. *pity of her life*] Compare *Twelfth Night*, II. v. 14.

79. *cardinally*] carnally.

79, 80. *accused in*] Compare *Winter's Tale*, II. i. 133; and *Merry Wives*, II. i. 180.

Escal. By the woman's means?

Elb. Ay, sir, by Mistress Overdone's means; but as she spit in his face, so she defied him,

Pompey. Sir, if it please your honour, this is not so.

Elb. Prove it before these varlets here, thou honourable man, prove it.

Escal. Do you hear how he misplaces?

Pompey. Sir, she came in great with child, and longing, saving your honour's reverence, for stewed prunes. Sir, we had but two in the house, which at that very distant time stood, as it were, in a fruit-dish, a dish of some three-pence; your honours have seen such dishes; they are not China dishes, but very good dishes.

Escal. Go to, go to: no matter for the dish, sir.

Pompey. No, indeed, sir, not of a pin; you are therein in the right; but to the point. As I say, this Mistress Elbow, being, as I say, with child, and being great-bellied, and longing, as I said, for

87. [To Ang.] Capell. 91. *distant*] F 1; *instant* F 2, 3, 4.

89. *stewed prunes*] a recognised and favourite dish amongst prostitutes. For more on the subject, see my note to *Merry Wives of Windsor*, I. i. 296. Dekker gives an illustration in *The Seven Deadly Sinnes* (Grosart, ii. 44): "the sober Perpetuana suited Puritan that dares not . . . come neere the suburb-shadow of a house where they set stewed Prunes before you."

93. *China dishes*] The earliest mention of China dishes quoted in *New Eng. Dict.*, or of chinaware of any kind, is from Drake's *Voyage*, 1579. I have given an earlier one in a note to an edition of Jonson's *Alchemist*, which may be repeated here. It is from Hakluyt, ed. 1810, vol. iii., Henry Hawkes, *Travels in Mexico*, 1572. The date "at which this discourse was written" (1572) will be found at page 555. It is too interesting a reference to omit. "They have in this port of Navidad ordinarily their ships which goe to the islands of China which are certain Islands which they have found within these seven yeeres [1565]. They have brought from thence gold and much cinamom, and dishes of earth and cups of the same, so fine, that every man that may have a piece of them will give the weight of silver for it." In T. Weelkes' *Madrigals of Six Parts* (1600), there is also mention: "The Andalusian Merchant that returns Laden with cochineal and china dishes."

96. *not of a pin*] See note to *Merry Wives of Windsor*, I. i. 117.

99, 100. *longing, as I said, for prunes*] Cherries are more commonly mentioned as desiderata in Shakespeare's time. But we have Chaucer's authority that fruit of any sort was a requisite: "To eten of the smale peres grene. Help, for hir love that is of hevene quene! I telle you wel a womman in my plyt May hau to fruit so greet an appetyt, That she may dyen, but she of it have," *The Merchantes Tale*, lines 1090–1094.

prunes, and having but two in the dish, as I said, Master Froth here, this very man, having eaten the rest, as I said, and, as I say, paying for them very honestly; for, as you know, Master Froth, I could not give you threepence again.

Froth. No, indeed.

Pompey. Very well: you being then, if you be remembered, cracking the stones of the foresaid prunes,—

Froth. Ay, so I did, indeed.

Pompey. Why, very well: I telling you then, if you be remembered, that such a one and such a one were past cure of the thing you wot of, unless they kept very good diet, as I told you,—

Froth. All this is true.

Pompey. Why, very well then,—

Escal. Come, you are a tedious fool: to the purpose. What was done to Elbow's wife, that he hath cause to complain of? Come me to what was done to her.

100. *but two*] F 1; *no more* F 2, 3, 4.

115. *you are a tedious fool*] So Jonson, *Every Man out of his Humour*, I. i. (1599): "(you) might be . . . a constable for your wit": an expression which Dekker repeats in *The Guls Horn-booke* (Grosart, ii. 202): "all that are chosen Constables for their wit go not to heaven." And *Cynthia's Revels*, II. i. (161*a*), 1600: "ten constables are not so tedious." In *The Fox*, v. iv., 1605, one is called a "mistaking knave." And in Middleton's *Mad World, my Masters*, v.: "This is some new player now, they put all their fools to the constable's part still." It is hardly necessary to refer to Dogberry in *Much Ado about Nothing*, who is the best known stage example. There is a good deal of this mockery in Jonson's *Tale of a Tub*. And see for a still later reference, *The Parson's Wedding*, 1663 (Hazlitt's *Dods.* xiv. 393). See note above, line 68.

117. *Come me to what*] "me" may be taken as a redundancy here, as in *Two Gentlemen of Verona*, II. iv. 9, and *Merchant of Venice*, I. iii. 35, etc. A few striking examples may be given from other writers of the time: "Sate me hym roundly downe formoste at the hyghest ende of the Table." G. Harvey (Grosart, i. 22), 1580: "Up starts me he"; Nashe, *Have with you, etc.* (Grosart, iii. 102), 1596: "Therefore what did me I, but," etc., *ibid. Christ's Teares* (Grosart, iv. 6), 1594. And as late as Vanburgh, "and then—crack says me I!" (*Æsop*, II. i., 1697). "Come" in the text may, however, be taken to mean "bring," "help along." "Done" in this line quibbles upon an obscene sense which frequently occurs, as above in I. ii. 87, and in the name of the Bawd. See Beaumont and Fletcher's *Spanish Curate*, IV. vi.; Barry's *Ram Alley*, Act I.; Massinger, *Parliament of Love*, IV. i.; Ben Jonson's *Bartholomew Fair*, IV. iii. (192*b*), and especially his *Tale of a Tub*, II. i. (452*a*).

Pompey. Sir, your honour cannot come to that yet.

Escal. No, sir, nor I mean it not.

Pompey. Sir, but you shall come to it, by your honour's leave. And, I beseech you, look into Master Froth here, sir; a man of fourscore pound a year, whose father died at Hallowmas. Was 't not at Hallowmas, Master Froth?

Froth. All-hallond eve.

Pompey. Why, very well: I hope here be truths. He, sir, sitting, as I say, in a lower chair, sir; 'twas in the Bunch of Grapes, where indeed you have a delight to sit, have you not?

Froth. I have so, because it is an open room and good for winter.

Pompey. Why, very well then: I hope here be truths.

Ang. This will last out a night in Russia,
When nights are longest there: I 'll take my leave,
And leave you to the hearing of the cause,
Hoping you 'll find good cause to whip them all.

Escal. I think no less. Good morrow to your lordship.
[*Exit Angelo.*
Now, sir, come on: what was done to Elbow's wife, once more?

Pompey. Once, sir? there was nothing done to her once.

Elb. I beseech you, sir, ask him what this man did to my wife.

128. *lower chair*] Steevens says "Every house had formerly, among its other furniture, what was called—a *low chair*, designed for the ease of sick people, and occasionally occupied by lazy ones. Of these conveniences I have seen many, though perhaps at present they are wholly disused." Corroboration of this is needed.

129. *Bunch of Grapes*] The practice of giving names to the different rooms in an inn is not wholly disused. It appears again in the "Half-moon" and "Pomegranate" in *1 Henry IV.* II. iv.; and often in plays of a little later, Beaumont and Fletcher especially. An earlier example is in Nashe's *Unfortunate Traveller* (Grosart, v. 16), 1593: "bring us a pint of sydar of a fresh tap into the three cups heere." See Jonson's *Bartholomew Fair*, v. iii. (203*b*).

131. *open room*] public room. A frequent use in Shakespeare. Compare *Henry VIII.* II. i. 168: "We are too open here to argue this; Let 's think in private more." Open court is a common expression.

Pompey. I beseech your honour, ask me.

Escal. Well, sir, what did this gentleman to her?

Pompey. I beseech you, sir, look in this gentleman's face. Good Master Froth, look upon his honour; 'tis for a good purpose. Doth your honour mark his face?

Escal. Ay, sir, very well.

Pompey. Nay, I beseech you, mark it well.

Escal. Well, I do so.

Pompey. Doth your honour see any harm in his face?

Escal. Why, no.

Pompey. I 'll be supposed upon a book, his face is the worst thing about him. Good, then; if his face be the worst thing about him, how could Master Froth do the constable's wife any harm? I would know that of your honour.

Escal. He 's in the right. Constable, what say you to it?

Elb. First, an it like you, the house is a respected house; next, this is a respected fellow, and his mistress is a respected woman.

Pompey. By this hand, sir, his wife is a more respected person than any of us all.

Elb. Varlet, thou liest: thou liest, wicket varlet. The time is yet to come that she was ever respected with man, woman, or child.

Pompey. Sir, she was respected with him before he married with her.

156. *supposed*] deposed.

163 et seq. *respected*] suspected. So Ben Jonson's "high constable of Kentish Town" in *Tale of a Tub*: "under a pair of sureties, And held of all as a respected person." He varies the word to despected.

166. *By this hand*] a petty oath, of which there is a superfluity in old plays. In *Every Man in his Humour*, 1598 (II. iii.), Brainworm, when affecting a soldier's gallant language, says, "Good sir, by that hand, you may do the part of a kind gentleman in lending a poor soldier the price of two cans of beer." Jonson goes far in this mockery. See *Every Man out of his Humour*, *Cynthia's Revels*, and *Poetaster* passim: "by the tip of your ear," "by the bright sun," "by this dog," "by that feather, dog, caper, fan," etc. etc. Jonson calls these "white oaths," like our "white lies."

Escal. Which is the wiser here? Justice or Iniquity? Is this true?

Elb. O thou caitiff! O thou varlet! O thou wicked Hannibal! I respected with her before I was married to her! If ever I was respected with her, or she with me, let not your worship think me the poor duke's officer. Prove this, thou wicket Hannibal, or I 'll have mine action of battery on thee.

Escal. If he took you a box o' th' ear, you might have your action of slander too.

Elb. Marry, I thank your good worship for it. What is 't your worship's pleasure I shall do with this wicked caitiff?

Escal. Truly, officer, because he hath some offences in him that thou would'st discover if thou couldst, let him continue in his courses till thou knowest what they are.

Elb. Marry, I thank your worship for it. Thou seest, thou wicket varlet, now, what 's come upon thee: thou art to continue now, thou varlet, thou art to continue.

Escal. Where were you born, friend?

Froth. Here in Vienna, sir.

173. *wiser . . . Justice or Iniquity*] The stage-justice of this time is commonly represented as a fool. An excellent example of this exact date will be found in *How a Man may choose a Good Wife from a Bad* in Hazlitt's *Dods.* vol. ix. His speech at page 33 may be referred to. The "Justice, a shallow one," in Beaumont and Fletcher's *Coxcomb*, is another of the type; and Adam Overdo, "a wise justice of the peace meditant," with his "magistrate's wit," must be recalled (Ben Jonson, *Bartholomew Fair*, Induction and v. iii. (146*b*, 209*a*)). And in Jonson's *Staple of News* we have him again: "the very justice o' peace of the play, he can commit . . . error, absurdity, as the toy takes him" (I. ii. 289*b*).

173. *Iniquity*] the name of the Vice in some of the early moralities. In *Nice Wanton*, 1560, there is a contest between "Judge" and "Iniquity" (Hazlitt's *Dods.* ii. 178). "Enter a roaring Devil with the Vice on his back, Iniquity in one hand, and Juventus in the other," *Histriomastix*, Act II. (line 280), *circa* 1599. "Iniquity, the Vice," is a character in Ben Jonson's *Devil is an Ass*. He mentions him several times.

176. *Hannibal*] cannibal. Pistol does this also in *2 Henry IV.* II. iv. 180. And Ben Jonson, perhaps earlier still, in *Every Man in his Humour*, III. ii. (31*b*): "your maids too know this, and yet would have me turn Hannibal, and eat my own fish and blood."

Escal. Are you of fourscore pounds a year?
Froth. Yes, an 't please you, sir.
Escal. So. What trade are you of, sir?
Pompey. A tapster; a poor widow's tapster.
Escal. Your mistress' name?
Pompey. Mistress Overdone.
Escal. Hath she had any more than one husband?
Pompey. Nine, sir; Overdone by the last.
Escal. Nine! Come hither to me, Master Froth. Master Froth, I would not have you acquainted with tapsters; they will draw you, Master Froth, and you will hang them. Get you gone, and let me hear no more of you.
Froth. I thank your worship. For mine own part, I never come into any room in a taphouse, but I am drawn in.
Escal. Well: no more of it, Master Froth: farewell.
[*Exit Froth.*
Come you hither to me, Master Tapster. What 's your name, Master Tapster?
Pompey. Pompey.
Escal. What else.
Pompey. Bum, sir.
Escal. Troth, and your bum is the greatest thing about you, so that, in the beastliest sense, you

208. *hang*] "As it refers to the tapster, it signifies to drain, to empty; as it is related to hang, it means to be conveyed to execution on a hurdle" (Johnson). There is some further allusion or quibble here I do not understand; "draw you" quibbles on the name Froth as well as on "hang, draw, and quarter."

211. *taphouse*] tavern. Not elsewhere in Shakespeare. Ben Jonson uses it in *Poetaster* (1601), and it occurs several times in Nashe's writings; Nashe speaks of "the tap-house under the prison . . . in Wood Street," *Have with you to Saffron Walden*, 1596.

219. *bum is the greatest thing*] trunk hose were worn very large stuffed with hair, wool, etc., in Henry VIII.'s reign. They were given up early in Elizabeth's time, but came in again about 1600. Middleton, in *The Family of Love*, I. i. (1608), speaks of "great breeched gallants." Allusions are endless. About ten years later than this play these great hose gave place to close-fitting breeches which the Puritans regarded as very indecent. Steevens quotes an ancient ballad on the subject. Compare Jonson, *Case is Altered*, IV. iv. (1598): "let me see these drums, these kilderkins, these bombard slops, what is it crams them so? *Juniper.* Nothing but hair."

are Pompey the Great. Pompey, you are partly a bawd, Pompey, howsoever you colour it in being a tapster, are you not? come, tell me true: it shall be the better for you.

Pompey. Truly, sir, I am a poor fellow that would live.

Escal. How would you live, Pompey? by being a bawd? What do you think of the trade, Pompey? is it a lawful trade?

Pompey. If the law would allow it, sir.

Escal. But the law will not allow it, Pompey; nor it shall not be allowed in Vienna.

Pompey. Does your worship mean to geld and splay all the youth of the city?

Escal. No, Pompey.

Pompey. Truly, sir, in my poor opinion, they will to't then. If your worship will take order for the drabs and the knaves, you need not to fear the bawds.

Escal. There are pretty orders beginning, I can tell you: it is but heading and hanging.

222. *in*] F 1; omitted F 2, 3, 4. 232. *splay*] *spay* Steevens. 237. *the knaves*] F 1; *knavs* F 2, 3, 4. 239. *are*] F 2, 3, 4; *is* F 1.

221. *Pompey the Great*] occurs again in *Love's Labour's Lost*, IV. i. 136; *Henry V.* IV. i. 70; *2 Henry VI.* IV. i. 138; and *Antony and Cleopatra*, I. ii. 195.

222. *colour it*] palliate it. Compare *1 Henry IV.* I. iii. 109.

232. *splay*] Steevens and several modern editors, including Schmidt, altered this word to the better known "spay," which was wrong. Compare Cotgrave: "*Castrer.* To geld, lib, cut, spey, or splay." And Florio, in v. *Castrare*, 1611. It is in Holland's *Plinie* (1601), viii. 18: "splay the females."

236. *take order*] take measures. A frequent expression in Shakespeare. See *Comedy of Errors*, v. 146; *Richard II.* v. i. 53; *Othello*, v. ii. 72, etc. etc.

240. *heading and hanging*] This expression, "heading (*i.e.* beheading) or hanging," is still in use amongst the country folks in Ireland. Compare Harington, *Metamorphosis of Ajax* (rept., p. 65), 1596: "this good prince would neither head him nor hang him, no, nor so much as once suffer him to be troubled." And *Court and Times of James I.* (i. 409), Letter dated 1616: "that his judgment of hanging should be changed to heading." *New Eng. Dict.* has an example from *Cursor Mundi*, *ante* 1300. Mr. Craig gives me an example from Fabyan's *Chronicle*, Ellis, p. 492, 1516: "and in this yere another man of the prouynce of Langedok, named Arnolde of Normandy, was hedyd & hanged vpon the common gybet of Paris." And again, p. 490: "put to death by dyverse tourmentes, as rakkynge, heddynge, and hangyng." In these passages, and others that might

Pompey. If you head and hang all that offend that way but for ten year together, you 'll be glad to give out a commission for more heads. If this law hold in Vienna ten year, I 'll rent the fairest house in it after three-pence a bay. If you live to see this come to pass, say Pompey told you so.

Escal. Thank you, good Pompey; and, in requital of your prophecy, hark you: I advise you, let me not find you before me again upon any complaint whatsoever; no, not for dwelling where you do: if I do, Pompey, I shall beat you to your tent, and prove a shrewd Cæsar to you. In plain dealing, Pompey, I shall have you whipt. So, for this time, Pompey, fare you well.

Pompey. I thank your worship for your good counsel; [*Aside;*] but I shall follow it as the flesh and fortune shall better determine.

be adduced, it seems that hanging originally meant, in the expression "heading and hanging" the suspension of the quarters (in quartering) upon the public places designed for exhibition of the condemned criminal. A variety of these combinations will be found in Stowe's *Chronicle* for sixteenth century. Hanging and quartering is the commonest.

245. *bay*] "The division of a barn or other building generally from fifteen to twenty feet in breadth . . . Applied to a house it appears to be the space lying under one gable, or included between two party walls," *New Eng. Dict.* (with quotation from Holinshed's *Chronicle*, 1577). The word is in common use for one of the divisions of a cottage in the north of Ireland. So in Sampson's *Survey of Derry*, 1802, p. 301: "Expence of building a Mud Cottage. To 3 bay of mud-work ready for roofing, £3, 8s. 3d."

246. *say Pompey told you*] So in *All's Well*, IV. iii. 136: "And say a soldier, Dian, told thee this." See also below, III. ii. 185, 186.

251, 252. *beat you to your tent . . . shrewd Cæsar*] Compare *Antony and Cleopatra*, IV. viii. 1: "We have beat him to his camp: run one before And let the queen know of our gests." At this time Shakespeare's mind was turned towards the Roman plays. See my note to "Do you triumph, Roman? do you triumph?" *Othello*, IV. i. 119. Cæsar, I presume, is Octavius Cæsar, though it is Antony who uses these words. Octavius, however, proves a "shrewd Cæsar" to him immediately afterwards. See the Pompey - Cæsar allusion again below, III. ii. 44, 45.

253. *Pompey, I shall have you whipt*] Whipping was the usual punishment (with the cart and Bridewell) for a female bawd, but not so often referred to for male offenders. In *All's Well* incontinency is so punished (IV. iii. 212). And see Lucio's award at the end of our play. In Whetstone's play (*Promos and Cassandra*, Pt. II. III. ii.) John Adroines is told he must die for being "naught" with a maid, but if it was only a kiss he must be terribly whipped. John says, "Whypt! marry God shielde: chy had rather be hanged." So say the Hooligans to-day.

Whip me? No, no; let carman whip his jade;
The valiant heart 's not whipt out of his trade.
[*Exit.*

Escal. Come hither to me, Master Elbow; come hither, Master constable. How long have you been in this place of constable?

Elb. Seven year and a half, sir.

Escal. I thought, by your readiness in the office, you had continued in it some time. You say, seven years together?

Elb. And a half, sir.

Escal. Alas! it hath been great pains to you. They do you wrong to put you so oft upon 't. Are there not men in your ward sufficient to serve it?

Elb. Faith, sir, few of any wit in such matters. As they are chosen, they are glad to choose me for them: I do it for some piece of money, and go through with all.

Escal. Look you bring me in the names of some six or seven, the most sufficient of your parish.

Elb. To your worship's house, sir?

Escal. To my house. Fare you well. [*Exit Elbow.*
What 's o'clock, think you?

Just. Eleven, sir.

Escal. I pray you home to dinner with me.

Just. I humbly thank you.

Escal. It grieves me for the death of Claudio;
But there 's no remedy.

Just. Lord Angelo is severe.

Escal. It is but needful:
Mercy is not itself, that oft looks so;

264. *your*] Pope, *the* Ff. 281. *home*] F 1; *go home* F 2, 3, 4.

270. *ward*] "constable of the ward" is not infrequently mentioned. Perhaps this is Elbow's full designation.

271. *few of any wit*] See note at line 115, above.

284. *there's no remedy*] See note to *Merry Wives*, II. ii. 128 (Arden edition, p. 90).

Pardon is still the nurse of second woe.
But yet, poor Claudio! There is no remedy.
Come, sir. [*Exeunt.*

SCENE II.—*Another Room in the Same.*

Enter Provost, and a Servant.

Serv. He's hearing of a cause: he will come straight:
I'll tell him of you.
Prov. Pray you, do. [*Exit Servant.*] I'll know
His pleasure; may be he will relent. Alas!
He hath but as offended in a dream:
All sects, all ages, smack of this vice, and he
To die for it!

Enter ANGELO.

Ang. Now, what's the matter, provost?
Prov. Is it your will Claudio shall die to-morrow?
Ang. Did I not tell thee, yea? hadst thou not order?
Why dost thou ask again?
Prov. Lest I might be too rash.
Under your good correction, I have seen,
When, after execution, judgment hath
Repented o'er his doom.
Ang. Go to; let that be mine:
Do you your office, or give up your place,
And you shall well be spar'd.
Prov. I crave your honour's pardon.
What shall be done, sir, with the groaning Juliet?
She's very near her hour.
Ang. Dispose of her
To some more fitter place, and that with speed.

9. *dost thou*] omitted Hanmer. 12. *Go to*] omitted Hanmer.

15. *groaning*] a technical term applied to a woman in labour, still in use provincially; "groaning-time," "groaning cake," etc. Compare *Richard II.* v. ii. 102. Heywood has the proverb: "A gronyng horse and a gronyng wife never fayle their maister," 1546.

Re-enter Servant.

Serv. Here is the sister of the man condemn'd
Desires access to you.
Ang. Hath he a sister?
Prov. Ay, my good lord; a very virtuous maid,
And to be shortly of a sisterhood,
If not already.
Ang. Well, let her be admitted.
[*Exit Servant.*
See you the fornicatress be remov'd:
Let her have needful, but not lavish, means;
There shall be order for it.

Enter LUCIO *and* ISABELLA.

Prov. 'Save your honour!
Ang. Stay a little while. [*To Isab.*] You're welcome: what's your will?
Isab. I am a woeful suitor to your honour,
Please but your honour hear me.
Ang. Well; what's your suit?
Isab. There is a vice that most I do abhor,
And most desire should meet the blow of justice,
For which I would not plead, but that I must;
For which I must not plead, but that I am
At war 'twixt will and will not.
Ang. Well; the matter?
Isab. I have a brother is condemn'd to die:
I do beseech you, let it be his fault,
And not my brother.

22. *Well*] omitted Pope. 25. *for it*] Pope, Steevens; *for't* Ff; *'Save*] Ff, Steevens; *God save* Cambridge, Globe, etc. 26. *a little*] *yet a* Pope.

25. *for it. 'Save*] This is much nearer the Folio reading ("for't. Save") than the reading in the Globe "for't. God save"; and to my ear more euphonious. I do not know who first departed from Steevens' reading.

25. *your honour*] A title formerly given to any person of rank and quality.

35, 36. *let it be . . . brother*] let the fault be condemned and not my brother.

Prov. [*Aside.*] Heaven give thee moving graces!
Ang. Condemn the fault, and not the actor of it?
Why, every fault 's condemn'd ere it be done.
Mine were the very cipher of a function,
To fine the faults whose fine stands in record,
And let go by the actor.
Isab. O just but severe law!
I had a brother then. Heaven keep your honour!
Lucio. [*Aside to Isabella.*] Give 't not o'er so: to him again, entreat him;
Kneel down before him, hang upon his gown;
You are too cold; if you should need a pin,
You could not with more tame a tongue desire it.
To him, I say!
Isab. Must he needs die?
Ang. Maiden, no remedy.
Isab. Yes, I do think that you might pardon him,
And neither heaven nor man grieve at the mercy.
Ang. I will not do 't.
Isab. But can you, if you would?
Ang. Look, what I will not, that I cannot do.
Isab. But might you do 't, and do the world no wrong.
If so your heart were touch'd with that remorse
As mine is to him!
Ang. He 's sentenc'd: 'tis too late.
Lucio. [*Aside to Isabella.*] You are too cold.
Isab. Too late? why, no; I, that do speak a word,
May call it back again. Well, believe this,

40. *To fine*] *To find* Theobald. 55. *him!*] *him?* Ff, Steevens, Globe *et seq.* 56. *You are*] *Yo art* F 2. 58. *back*] F 2, 3, 4; omitted F 1.

40. *fine*] punish. See III. i. 115. In the simple sense of "punish" no other example has been adduced. But it may mean purify, remove the impure matter from; a common sense.

44. *hang upon*] cling to. See *Tempest*, I. ii. 474.

48. *no remedy*] See above, i. 281.

54. *remorse*] pity.

55. *him!*] The note of interrogation in the Folios is of no authority. Frequently it stands there for the note of exclamation, which I take to be the case here. "Might" in the preceding line but one becomes then more forcible than if the passage was a simple query. The tone is one of pleading, not of argument.

No ceremony that to great ones 'longs,
Not the king's crown, nor the deputed sword,
The marshal's truncheon, nor the judge's robe,
Become them with one half so good a grace
As mercy does.
If he had been as you, and you as he,
You would have slipp'd like him; but he, like you,
Would not have been so stern.

Ang. Pray you, be gone.

Isab. I would to heaven I had your potency,
And you were Isabel! should it then be thus?
No; I would tell what 'twere to be a judge,
And what a prisoner.

Lucio. [*Aside to Isabella.*] Ay, touch him, there's the vein.

Ang. Your brother is a forfeit of the law,
And you but waste your words.

Isab. Alas! alas!
Why, all the souls that were were forfeit once;
And He that might the vantage best have took,
Found out the remedy. How would you be,
If He, which is the top of judgment, should
But judge you as you are? O! think on that,
And mercy then will breathe within your lips,
Like man new made.

Ang. Be you content, fair maid;
It is the law, not I, condemns your brother:

59. *'longs*] Theobald, *longs* Ff, *belongs* Pope.

65. *slipp'd*] committed a fault. See *Winter's Tale*, I. ii. 85. The noun is common. "Slide" has the same sense in II. iv. 115.

70. *there's the vein*] that 's the style, or manner. Compare *Midsummer-Night's Dream*, I. ii. 42. "Vein" had a wider signification than now. It means "condition" (physical), or "state" in Jonson's *Every Man in his Humour*, v. i. (57*a*): "stripping him to his shirt, I left him in that cool vein"; while in the same scene (58*a*), "search him for a taste of his vein," it means style of composition or writing, as it did commonly.

76. *the top of judgment*] the last and highest appeal.

79. *Like man new made*] Schmidt says, "new-created by salvation." Rather it means 'like man newly created free from faults' (like Adam before the Fall). Warburton, Johnson, Malone and Holt White have different interpretations, Malone's being practically that given here.

Were he my kinsman, brother, or my son,
It should be thus with him: he must die to-morrow.
Isab. To-morrow! O! that's sudden. Spare him, spare him!
He's not prepared for death. Even for our kitchens
We kill the fowl of season: shall we serve heaven
With less respect than we do minister
To our gross selves? Good, good my lord, bethink you:
Who is it that hath died for this offence?
There's many have committed it.
Lucio. [*Aside to Isabella.*] Ay, well said.
Ang. The law hath not been dead, though it hath slept:
Those many had not dar'd to do that evil,
If the first that did the edict infringe
Had answer'd for his deed: now, 'tis awake,
Takes note of what is done, and, like a prophet,
Looks in a glass, that shows what future evils,
Either now or by remissness new-conceiv'd,
And so in progress to be hatch'd and born,
Are now to have no successive degrees,
But, where they live, to end.
Isab. Yet show some pity.

83.] Two lines in Ff, first ending *sudden.* 92. *the first*] Ff, *the first man* Pope, Steevens; *In the first* Capell (Tyrwhitt conj.); *the first that*] *he who first* Davenant. 96. *Either now*] *Or new* Pope; *Either new* Dyce, Craig. 99. *where*] Malone, Steevens; *here* Ff; *ere* Hanmer, Cambridge.

85. *of season*] of the season—the fowl that is in season. See *Merry Wives*, III. iii. 169.

90. *The law . . . slept*] "*Dormiunt aliquando leges, moriuntur nunquam*, is a maxim in our law" (Holt White). This maxim is attributed to Sir Edward Coke.

95. *Looks in a glass*] An allusion to the method of divination by looking into a crystal, such as Dr. Dee's famous beryl. An account of this operation is given in Reginald Scot's *Discoverie of Witchcraft* (rept., p. 366), 1584. Ben Jonson speaks of "taking in of shadows [departed spirits] in a glass," *Alchemist*, I. i. (7*b*), 1610, and Gifford has an interesting note to the passage. Compare also Chapman, *Gentleman Usher*, v. (1606): "Humilitie hath raised me to the starres: In which as in a sort of crystal glass, I sit and see things hid from human sight." Compare *Macbeth*, IV. i. 119, the only other allusion (if it be one) in Shakespeare. Warburton noticed this meaning of the passage above, but Schmidt evades it.

99. *where*] this reading ("where" or "ere") is discussed in Steevens' *Shakespeare* (1793). Malone says, "The prophecy is not that future evils should

Ang. I show it most of all when I show justice;
For then I pity those I do not know,
Which a dismiss'd offence would after gall,
And do him right, that, answering one foul wrong,
Lives not to act another. Be satisfied:
Your brother dies to-morrow: be content.

Isab. So you must be the first that gives this sentence,
And he, that suffers. O! it is excellent
To have a giant's strength, but it is tyrannous
To use it like a giant.

Lucio. [*Aside to Isabella.*] That 's well said.

Isab. Could great men thunder
As Jove himself does, Jove would ne'er be quiet,
For every pelting, petty officer
Would use his heaven for thunder; nothing but thunder!
Merciful heaven,
Thou rather with thy sharp and sulphurous bolt
Splitt'st the unwedgeable and gnarled oak

108. *it is*] omitted Hanmer. 111. *ne'er*] *never* F 1. 116. *Splitt'st*] *splits* F 1.

end, *ere*, or before they are born . . . but that they should end *where* they began, *i.e.* with the criminal: who, being punished for his first offence, could not proceed by *successive degrees* in wickedness [see lines 103, 104] . . . It is more likely that a letter should have been omitted at the press, than that one should have been added." Malone says the same mistake occurred in *Merchant of Venice* (III. i. 112), where the Folio reads "here in Genowa," for "where? in Genoa?" I agree with Malone.

100–104.] Compare R. C., *Time's Whistle*, IV. line 1346, 1615: "This foolish knavish pittie's an infection Spread through our land, & hurtes our commonwealth—Justice restore her to her former health! For true 's the saying (magistrates, beware!) He harmes the good that doth the evile spare."

110. *Could great men thunder*] Compare Laneham's *Letter* (Burn rept., p. 62, 1575): "Jupiter . . . in store of ammunition unwastable: for all Ovid's censure, that says, *Si quoties peccant homines sua fulmina mitt at Jupiter, exigus tempore inermis erit.* If Jove should shoot his thunderbolts as oft as men offend Assure you his artillery would soon be at an end."

112. *pelting*] paltry. Very common in writers of the time. See *Lear*, II. iii. 18, and Craig's note.

116. *gnarled*] The Folio of 1623 is the sole authority for this form of "knarled" (a variant of knurled) which has come into general use in the nineteenth century (*New Eng. Dict.*). Cotgrave (1611) has the word "knurled" in v. *Goderonné*. "Gnarre," a knot in wood, is in Bullokar, and in Cockeram (1642). Marston has "tough and knurly trunk," *Antonio and Mellida*, IV. i. (Bullen, ed. I, 166). Compare *Julius Cæsar*, I. iii. 6, 7: "the scolding winds Have rived the knotty oak."

Than the soft myrtle; but man, proud man,
Drest in a little brief authority,
Most ignorant of what he 's most assur'd,
His glassy essence, like an angry ape,
Plays such fantastic tricks before high heaven
As make the angels weep; who, with our spleens,
Would all themselves laugh mortal.

Lucio. [*Aside to Isabella.*] O! to him, to him, wench. He will relent:
He 's coming; I perceive 't.

Prov. [*Aside.*] Pray heaven she win him!

Isab. We cannot weigh our brother with ourself:
Great men may jest with saints; 'tis wit in them,
But in the less foul profanation.

Lucio. [*Aside to Isabella.*] Thou 'rt i' the right, girl: more o' that.

Isab. That in the captain 's but a choleric word,
Which in the soldier is flat blasphemy.

117. *but*] F 1; *O but* F 2, 3, 4. 126. *cannot*] *can but* Anon. conj.; *ourself*] *yourself* Warburton, Theobald. 129. *i' the right*] *i' th right* F 1, 2; *i' right* F 3, 4, Cambridge; *right* Pope; *in the right* Steevens (1793), Craig.

117. *soft myrtle*] tender, delicate myrtle. Ben Jonson (*Poetaster*, I. i., 1601) speaks of the "frost-dreading myrtle" (*metuentem frigora myrtum*) in a passage translated from Ovid's *Elegies*, i. 15. Greene has this antithesis: "As the sappy Myrtle tree will quickly rotte: so the hard Oake will never be eaten with wormes," *Mamillia* (Gros. ii. 61), 1583.

118. *Drest in . . . authority*] Compare Jonson's *Catiline*, IV. i.: "the boisterous moods That ignorant greatness practiseth, to fill The large unfit authority it wears."

120. *glassy essence*] Compare II. iv. 125, below.

120, 121. *ape . . . fantastic tricks*] Shakespeare recalled Dekker here: "when the old traveller my Father comes home, like a young Ape, full of fantasticke trickes, or a painted Parrot," etc., *Olde Fortunatus* (Pearson rept., p. 114), 1600.

122, 123. *spleens . . . laugh mortal*] The spleen was held to be the source of any sudden fit of either mirth or anger. See notes to *Othello*, IV. i. 89 and IV. iii. 93. "Laugh mortal" means laugh themselves to death like human beings, a natural antithesis to the "weep" of the preceding line. Compare Ben Jonson, *Every Man out of his Humour*, V. ii.: "my spleen is great with laughter."

126. *weigh . . . ourself*] judge of others by ourselves. See V. iii.

129. *Thou 'rt i' the right*] Compare *Othello* II. iii. 339. The expression occurs in *Timon* (Shakespeare Library, ed. 1875, p. 398), 1600.

130, 131. *captain . . . soldier*] A reflection upon the corruption of justice at the time. So Ben Jonson (from *Juvenal*, Sat. xiii.): "At what a divers price, do divers men Act the same things! another might have had Perhaps the hurdle, or at least the axe, For what I have this crownet." And similarly in Whetstone's old play of *Promos and*

Lucio. [*Aside to Isabella.*] Art avis'd o' that? more on 't.
Ang. Why do you put these sayings upon me?
Isab. Because authority, though it err like others,
Hath yet a kind of medicine in itself,
That skins the vice o' the top. Go to your bosom;
Knock there, and ask your heart what it doth know
That 's like my brother's fault: if it confess
A natural guiltiness such as is his,
Let it not sound a thought upon your tongue
Against my brother's life.
Ang. [*Aside.*] She speaks, and 'tis
Such sense, that my sense breeds with it. Fare you well.
Isab. Gentle my lord, turn back.
Ang. I will bethink me. Come again to-morrow.
Isab. Hark how I 'll bribe you. Good my lord, turn back.
Ang. How, bribe me?
Isab. Ay, with such gifts that heaven shall share with you.
Lucio. [*Aside to Isabella.*] You had marr'd all else.
Isab. Not with fond shekels of the tested gold,
Or stones whose rates are either rich or poor
As fancy values them; but with true prayers
That shall be up at heaven and enter there
Ere sunrise: prayers from preserved souls,
From fasting maids whose minds are dedicate
To nothing temporal.
Ang. Well; come to me to-morrow.
Lucio. [*Aside to Isabella.*] Go to; 'tis well: away!
Isab. Heaven keep your honour safe!
Ang. [*Aside.*] Amen:

132. *avised*] *avis'd* F 1, 2; *advised* F 3, 4, Steevens. 142. *breeds*] *bleeds* Pope. 149. *shekels*] Pope, *sickles* Ff, *circles* Collier MS.

Cassandra: "cunning Theeves with lawe can lordships steale When for a sheepe the ignorant are trust," Part II. Act II. sc. v.

132. *Art avis'd o' that?*] Have you learnt that truth? See *Merry Wives*, I. iv. 106, and note (Arden edition).

136. *skins*] See *Hamlet*, III. iv. 147. And compare "skinned a new beauty," Ben Jonson, *Cynthia's Revels*, II. i. (1630), *i.e.* put on a new beautiful skin.

141. *speaks*] speaks to the purpose. Compare *Coriolanus*, I. i. 124: "'Fore me, this fellow speaks."

153. *preserved*] saved from corruption.

For I am that way going to temptation,
Where prayers cross.

Isab. At what hour to-morrow
Shall I attend your lordship?

Ang. At any time 'fore noon.

Isab. Save your honour!

[*Exeunt Isabella, Lucio, and Provost.*

Ang. From thee; even from thy virtue!
What's this, what's this? Is this her fault or mine?
The tempter or the tempted, who sins most?
Ha!
Not she, nor doth she tempt; but it is I,
That, lying by the violet in the sun,
Do as the carrion does, not as the flower,
Corrupt with virtuous season. Can it be
That modesty may more betray our sense
Than woman's lightness? Having waste ground enough,
Shall we desire to raze the sanctuary,
And pitch our evils there? O! fie, fie, fie!

159. *Where*] *Which your* Johnson conj. 172. *evils*] *offals* Collier MS., *hovels New Eng. Dict.* conj.

159. *Where prayers cross*] where prayers are at cross purposes. Isabella's prayer was that Heaven might keep Angelo safe, "your honour" being his title, as before. Angelo's "Amen" refers to his rapidly departing honour with regard to the temptation to possess himself of Isabella. The same expression occurs in *Merchant of Venice*, III. i. 23. The same play on the meaning of "your honour" occurs again immediately, lines 161, 162.

164. *Ha!*] Steevens says, "This tragedy" Ha! "(which clogs the metre) was certainly thrown in by the player editors." I should like to throw it out.

168. *season*] "benign influence of summer - weather and sunshine" (Schmidt). The same influence that makes her virtuous corrupts me.

169. *sense*] sensuality, desire. See above, I. iv. 59; and *Pericles*, v. iii. 30.

172. *evils*] Malone and Steevens interpret this word to mean "privies." Malone gives an unsatisfactory, undated example. Compare *Henry VIII.* II. i. 67. A similar thought occurs in 2 Kings x. 27. *New Eng. Dict.* says "meaning uncertain," and suggests "hovel," but does not altogether reject the above signification. Harington, in *Ulysses upon Ajax* (rept., p. 42), 1596, tells of a contrary occurrence from *Nicephorus*, cap. v. lib. 8: Arrius died in such a situation, and "those of his heresy (to extinguish the indignity thereof) raised and built a sumptuous house in the place."

What dost thou, or what art thou, Angelo?
Dost thou desire her foully for those things
That make her good? O! let her brother live.
Thieves for their robbery have authority
When judges steal themselves. What! do I love her,
That I desire to hear her speak again,
And feast upon her eyes? What is't I dream on?
O cunning enemy! that, to catch a saint,
With saints dost bait thy hook. Most dangerous
Is that temptation that doth goad us on
To sin in loving virtue: never could the strumpet,
With all her double vigour, art and nature,
Once stir my temper; but this virtuous maid
Subdues me quite. Ever till now,
When men were fond, I smil'd and wonder'd how.

[*Exit.*

SCENE III.—*A Room in a Prison.*

Enter DUKE, *disguised as a Friar, and Provost.*

Duke. Hail to you, provost! so I think you are.
Prov. I am the provost. What's your will, good friar?
Duke. Bound by my charity and my bless'd order,
I come to visit the afflicted spirits
Here in the prison: do me the common right
To let me see them and to make me know
The nature of their crimes, that I may minister
To them accordingly.
Prov. I would do more than that, if more were needful.

186. *Ever till now*] F 1; *Even till now* F 2, 3, 4.

1. *provost!*] See note, I. ii. 117.
4, 5. *spirits Here in the prison*] This is a scriptural expression, very suitable to the grave character which the Duke assumes: "By which also he went and preached unto the spirits in prison," 1 Peter iii. 19.

Enter JULIET.

Look, here comes one: a gentlewoman of mine,
Who, falling in the flaws of her own youth,
Hath blister'd her report. She is with child,
And he that got it, sentenc'd; a young man
More fit to do another such offence,
Than die for this.

Duke. When must he die?

Prov. As I do think, to-morrow.
I have provided for you: stay awhile, [*To Juliet.*
And you shall be conducted.

Duke. Repent you, fair one, of the sin you carry?

Juliet. I do, and bear the shame most patiently.

Duke. I 'll teach you how you shall arraign your conscience,
And try your penitence, if it be sound,
Or hollowly put on.

Juliet. I 'll gladly learn.

Duke. Love you the man that wrong'd you?

Juliet. Yes, as I love the woman that wrong'd him.

Duke. So then it seems your most offenceful act
Was mutually committed?

Juliet. Mutually.

Duke. Then was your sin of heavier kind than his.

Juliet. I do confess it, and repent it, father.

9. Enter Juliet] transferred by Dyce to line 15. 11. *flaws*] *flames* Warburton (after Davenant), Steevens.

11. *flaws*] "storms of passion," (Schmidt). Flaw was a common word for a sudden gust of wind. Steevens supports the suggested "flames" by reference to "To flaming youth let virtue be as wax," *Hamlet*, III. iv. 84; and to Greene's *Never too Late*, "he measured the flames of youth by his own dead cinders." Malone and Farmer also supported this "emendation," which is quite unnecessary. As Dr. Johnson very sensibly remarked, "Who does not see that, upon such principles, there is no end of correction?"

12. *blister'd her report*] blemished her reputation. The combination of terms may have suggested itself from the saying "Report hath a blister on her tongue," though the signification is wholly different. It occurs in Lyly's *Sapho and Phaon*, I. ii. (1584); in Greene's *Farewell to Follie* (Gros. ix. 283), 1590, and elsewhere in Greene; and in Nashe's *Summer's Last Will* (Hazlitt's *Dods.* viii. 62), 1592.

23. *hollowly*] falsely, insincerely; as in *Tempest*, III. i. 70: "if I speak hollowly."

Duke. 'Tis meet so, daughter: but lest you do repent,
As that the sin hath brought you to this shame,
Which sorrow is always toward ourselves, not heaven,
Showing we would not spare heaven as we love it,
But as we stand in fear,—
Juliet. I do repent me, as it is an evil,
And take the shame with joy.
Duke. There rest.
Your partner, as I hear, must die to-morrow,
And I am going with instruction to him.
Grace go with you! *Benedicite!* [*Exit.*
Juliet. Must die to-morrow! O! injurious love,
That respites me a life, whose very comfort
Is still a dying horror.
Prov. 'Tis pity of him. [*Exeunt.*

SCENE IV.—*A Room in Angelo's House.*

Enter ANGELO.

Ang. When I would pray and think, I think and pray
To several subjects: heaven hath my empty words,
Whilst my invention, hearing not my tongue,
Anchors on Isabel: heaven in my mouth,
As if I did but only chew his name,
And in my heart the strong and swelling evil
Of my conception. The state, whereon I studied,

30. *lest you do repent*] F 4; *least you do repent* F 1, 2, 3. 33. *spare*] Ff, *seek* Pope, *serve* Collier MS. 39. *Grace*] *So grace* Pope, *May grace* Steevens conj.; *Grace go with you*] given to Juliet, Ritson conj., Dyce.

Scene IV.

3. *invention*] *intention* Warburton. 5. *his*] *its* Pope.

33. *spare heaven*] "spare to offend heaven" (Malone).

42. *'Tis pity of him*] See II. i. 76, above; and *Antony and Cleopatra*, I. iv. 71; *Twelfth Night*, II. v. 14, etc.

Scene IV.

3. *invention*] inventive power, conception.

4. *Anchors on*] keeps hold on. The same expression occurs in *Cymbeline*, v. v. 393: "Posthumus anchors upon Imogen."

5. *chew*] taste, or mumble over without swallowing or taking in.

6. *heart*] "The Heart . . . This is the very seat of the mind & soule," Holland's *Plinie*, xi. 137 (340H), 1601.

Is like a good thing, being often read,
Grown feared and tedious; yea, my gravity,
Wherein, let no man hear me, I take pride,
Could I with boot change for an idle plume,
Which the air beats for vain. O place! O form!
How often dost thou with thy case, thy habit,
Wrench awe from fools, and tie the wiser souls
To thy false seeming! Blood, thou art blood:
Let 's write good angel on the devil's horn,
'Tis not the devil's crest.

Enter a Servant.

How now! who 's there?

Serv. One Isabel, a sister,
Desires access to you.

Ang. Teach her the way. [*Exit Servant.*

O heavens!

9. *feared*] *sear'd* Hanmer. 12. *for vain. O place!*] *for vane. O place*, or *for vane o' the place* Malone. 15. *thou art blood*] *thou art but blood* Pope, *thou art still blood* Malone. 17. *'Tis not*] *Is't not* Hanmer, Warburton; *'Tis yet* Johnson conj.

9. *feared*] Collier has stated in *Notes and Queries*, vol. viii. p. 361, that "sear'd" is the reading in Lord Ellesmere's copy of the First Folio. Johnson says, "What we go to with reluctance may be said to be feared." "Fear'd hopes" occurs in *Cymbeline*, II. iv. 6, in the sense of "mixed with fear."

9. *gravity*] dignity, venerableness, as in *Merry Wives*, III. i. 57. See Arden edition, p. 114. "Gravity" is rather an assumed decorum here, as in Jonson's *Magnetic Lady*, I. i. (401*a*): "arts And sciences do not directlier make A graduate in our universities Than an habitual gravity prefers [promotes] A man in court."

12. *for vain*] "vain" is used substantively—to no purpose, idly. Elsewhere it is "in vain."

13. *case*] external covering or garb, outside show. Often used expressly of the skin of man or other animal.

17. *'Tis not the devil's crest*] Altered by some editors to "Is't not . . .?" In explanation M. Mason says, "Though we should write good angel on the devil's horn it will not change his nature, so as to give him a right to wear that crest." This seems rather limp. Johnson goes on the same lines —"Title and character do not alter nature, however dignified," but he inclines to Warburton's (Hanmer's) emendation. Malone, supporting the old reading, says that the devil is usually represented with horns and cloven feet," by which perhaps he means those are his crest, not good angel. A very prosy remark. In support of the alteration (which requires a mark of interrogation to be added also), see *Othello*, II. iii. 363, 364, and *Love's Labour's Lost*, IV. iii. 257. As the passage stands, the meaning is that good angel or fair seeming is really the devil's motto, and the strongest weapon in his armoury. "'Tis" refers to horn. That (the horn) is not his crest, but the words good angel. If we alter the text unnecessarily, we make "Is't" refer to good angel. And the meaning is the same.

Why does my blood thus muster to my heart,
Making both it unable for itself,
And dispossessing all my other parts.
Of necessary fitness?
So play the foolish throngs with one that swoons;
Come all to help him, and so stop the air
By which he should revive: and even so
The general, subject to a well-wish'd king,
Quit their own part, and in obsequious fondness
Crowd to his presence, where their untaught love
Must needs appear offence.

Enter ISABELLA.

How now, fair maid?

Isab. I am come to know your pleasure.

Ang. That you might know it, would much better please me
Than to demand what 'tis. Your brother cannot live.

Isab. Even so. Heaven keep your honour!

Ang. Yet may he live awhile; and, it may be,
As long as you or I: yet he must die.

Isab. Under your sentence?

Ang. Yea.

Isab. When, I beseech you? that in his reprieve,
Longer or shorter, he may be so fitted
That his soul sicken not.

Ang. Ha! fie, these filthy vices! It were as good

27. *The general, subject*] Johnson, Steevens *et seq.*; *The general subject* F 1, 2, 3; *The general subjects* F 4. 33. *Your brother*] *He* Hanmer.

21. *unable*] weak, impotent, unfit, as in *Taming of the Shrew*, v. ii. 169.

27. *The general*] the people. Compare *Julius Cæsar*, II. i. 12, and *Hamlet*, II. ii. 457.

27–30. *The general . . . appear offence*] We have had this tirade against crowds before from the Duke (I. ii. 67–72). Tyrwhitt quotes a passage from Sir Symond D'Ewes' *Memoirs of his own Life*, dating 30th January 1620–1621, in confirmation of his suggestion that these passages are an appropriate reference to James I.'s hatred of crowds. Steevens cites from a *True Narration of the Entertainment of his Royall Majestie from . . . Edinbrogh, till his receiving in London*: "he was faine to publish an inhibition against the inordinate and dayly accesse of peoples comming," etc. See Introduction.

32. *know it*] Angelo gives the meaning of sensual gratification to Isabella's word pleasure, in his own thoughts.

42. *filthy vices*] See III. ii. 24.

To pardon him that hath from nature stolen
A man already made, as to remit
Their saucy sweetness that do coin heaven's image
In stamps that are forbid: 'tis all as easy
Falsely to take away a life true made,
As to put metal in restrained means
To make a false one.

Isab. 'Tis set down so in heaven, but not in earth.

Ang. Say you so? then I shall pose you quickly.
Which had you rather, that the most just law
Now took your brother's life; or, to redeem him,
Give up your body to such sweet uncleanness
As she that he hath stained?

Isab. Sir, believe this,
I had rather give my body than my soul.

Ang. I talk not of your soul. Our compell'd sins
Stand more for number than for account.

48. *metal*] Theobald, *mettle* Ff; *means*] *mints* Steevens conj., *moulds* Malone conj. 53. *or*] Rowe (after Davenant), *and* Ff.

45. *saucy*] wanton, lascivious. Compare *All's Well*, IV. iv. 23. "Salt" occurs in the same sense often, as below, v. 402. There are two passages in *The Troublesome Raigne of King Iohn* (1591), which bear out this interpretation, if I read them right: "I long . . . To make some sport among the smooth skin Nunnes, And keepe some revell with the fauzen Friers." And "How goes this geere? The Friers chest filde with a sausen Nunne" (Hazlitt's Shaks. Lib., pp. 260, 265). The spelling suggests a new or uncommon word.

45, 46. *heaven's image In stamps that are forbid*] Malone quotes here, very appropriately, from *King Edward III.* (1595): "And will your sacred self Commit high treason 'gainst the King of heaven, To stamp his image in forbidden metal?" This play, which is full of beautiful poetry, has been attributed to Shakespeare by Capell, Ulrici, Collier, and others. There are many Shakespearian passages. Ward cites Qu. Philippa's speech (v. i.). Tyrrell quotes (from II. i.) a passage which contains the line in Shakespeare's *Sonnet* xciv., "Lilies that fester smell far worse than weeds." See *Macbeth*, IV. iii. 153, for "stamps."

48. *metal*] Schmidt says, "no distinction made in O. Edd. between the two words, either in spelling or in use." The remark applies to other writers. Nashe has "mettle-brewing Paracelsian" in his *Terrors of the Night*. Jonson uses "metalled" in *Welcome to Welbeck* where we would say "mettled." Malone quotes from *Timon of Athens*, IV. iii. 179, and *Richard II.* I. ii. 23, in support of mettle (in the modern sense), but both bear the interpretation "the material of which a thing is composed."

56. *I had rather . . . soul*] I had rather part with my life than lose my soul.

57, 58. *compell'd sins . . . account*] We are not accountable for compelled sins. They are only so many units.

Isab. How say you?
Ang. Nay, I 'll not warrant that; for I can speak
Against the thing I say. Answer to this:
I, now the voice of the recorded law,
Pronounce a sentence on your brother's life:
Might there not be a charity in sin
To save this brother's life?
Isab. Please you to do't,
I 'll take it as a peril to my soul;
It is no sin at all, but charity.
Ang. Pleas'd you to do 't at peril of your soul,
Were equal poise of sin and charity.
Isab. That I do beg his life, if it be sin,
Heaven let me bear it! you granting of my suit,
If that be sin, I 'll make it my morn prayer
To have it added to the faults of mine,
And nothing of your answer.
Ang. Nay, but hear me.
Your sense pursues not mine: either you are ignorant,
Or seem so craftily; and that 's not good.
Isab. Let me be ignorant, and in nothing good,
But graciously to know I am no better.
Ang. Thus wisdom wishes to appear most bright
When it doth tax itself; as these black masks

68. *Were . . . charity*] *Were't . . . charity?* Hanmer, *'Twere . . . charity* Seymour conj. 73. *your*] *yours* Jonson conj. 75. *craftily*] Rowe (after Davenant), *crafty* Ff. 76. *me*] omitted F 1.

Compare here what Cassandra says when her brother presses her to yield to Promos: "Nay, Cassandra, if thou thy selfe submyt To save my life, to Promos deadly lust, Justice wyll say thou dost no cryme commit, For in forst faultes is no intent of yll," Whetstone's *Promos and Cassandra*, III. iv.

68. *equal poise of sin and charity*] Cassandra uses somewhat similar words to Promos when pleading for her brother: "herein, renowned lorde, justice with pitee payse . . . in equall balance waide."

79. *these*] those. Compare "These happy masks that kiss fair ladies' brows," *Romeo and Juliet*, I. i. 236; and "these vile guns," *1 Henry IV.* I. iii. 56. These two parallels are quoted in Steevens' *Shakespeare*, but Tyrwhitt and Steevens conjectured that there was here an indecorous reference to the masks of the audience. Black masks were worn by ladies at the theatres. In Beaumont and Fletcher's *Beggar's Bush*, Act v., there is a direct address to the audience which might support Tyrwhitt: "We stand here for an Epilogue; If you be pleased, look cheerly, throw your eyes Out at your

Proclaim an enshield beauty ten times louder
Than beauty could, display'd. But mark me;
To be received plain, I 'll speak more gross:
Your brother is to die.

Isab. So.

Ang. And his offence is so, as it appears
Accountant to the law upon that pain.

Isab. True.

Ang. Admit no other way to save his life,—
As I subscribe not that, nor any other,
But in the loss of question,—that you, his sister,
Finding yourself desir'd of such a person,
Whose credit with the judge, or own great place,
Could fetch your brother from the manacles
Of the all-building law; and that there were
No earthly mean to save him, but that either
You must lay down the treasures of your body
To this suppos'd, or else to let him suffer;
What would you do?

Isab. As much for my poor brother as myself:
That is, were I under the terms of death,
The impression of keen whips I 'd wear as rubies,
And strip myself to death, as to a bed

80. *enshield*] *in-shell'd* Tyrwhitt conj. 89, 90. *As I subscribe . . . question*] a parenthesis in Ff. 90. *loss*] *loose* Singer MS., *toss* Johnson conj., *list* Heath conj., *force* Collier MS. 94. *all-building*] Ff, *all-holding* Rowe; *all-binding* Theobald, Johnson, Steevens.

masks." Ben Jonson frequently indulges in these illegitimate hits, not in epilogues, but in the action of his plays. So does Greene, and all the early plays are evidence, or nearly all. And Shakespeare is not free from it elsewhere.

80. *enshield*] shielded. A free contraction for "enshielded." Tyrwhitt's conjecture is based upon a passage in *Coriolanus*, IV. vi. 45.

90. *in the loss of question*] Schmidt says, "as no better arguments present themselves to my mind to make the point clear." This would imply that the words referred to the following lines, which the parenthesis to a certain extent forbids. I prefer Malone's explanation, "in idle supposition, or conversation that tends to nothing." "Question" frequently means "conversation" in Shakespeare, as in *As You Like It*, III. iv. 39, etc.

93. *fetch . . . from*] rescue from.

94. *all-building law*] law that lays the foundations of everything. Compare "all-ending," *Richard III.* III. i. 78. There are many such compounds in Shakespeare.

That longing have been sick for, ere I 'd yield
My body up to shame.
Ang. Then must your brother die.
Isab. And 'twere the cheaper way:
Better it were a brother died at once,
Than that a sister, by redeeming him,
Should die for ever.
Ang. Were not you then as cruel as the sentence
That you have slander'd so?
Isab. Ignomy in ransom and free pardon
Are of two houses: lawful mercy
Is nothing kin to foul redemption.
Ang. You seem'd of late to make the law a tyrant;
And rather prov'd the sliding of your brother
A merriment than a vice.
Isab. O! pardon me, my lord, it oft falls out,
To have what we would have, we speak not what we mean.
I something do excuse the thing I hate,
For his advantage that I dearly love.
Ang. We are all frail.
Isab. Else let my brother die,
If not a fedary, but only he

103. *have*] *I've* Rowe. 106. *at*] *for* Johnson conj. 111. *Ignomy*] *Ignominy* F 2, 3, 4. 111, 112. *Ignomy in . . . houses:*] *Ignomy in ransom and free pardon are Of two opposed houses:* Cambridge Edd. conj. 112, 113, *mercy Is nothing kin*] Ff, *mercy sure Is nothing kin* Pope, *mercy is Nothing kin* Steevens. 122. *fedary*] *fedarie* F 1; *feodary* F 2, 3, 4, and Mod. Edd.

103. *longing have been*] The Cambridge editors say here (Note xi.): "The second person singular of the governing pronoun is frequently omitted by Shakespeare in familiar questions, but as to the first and third persons his usage really differs from the modern." They refer to I. iv. 72, "Has censured him," for an example of the latter in this play.

111. *Ignomy*] a common early form of "ignominy." It occurs several times in Shakespeare, and Nares gives earlier examples. Peele has the adjective "ignomious" in *Sir Clyomon*. In every case where "ignomy" occurs in Shakespeare it is replaced by "ignominy" in one or other of the early editions.

115. *sliding*] backsliding. See "slipped," above, (note) II. ii. 65.

122. *fedary*] confederate, associate. A variant of "feodary," which is a corruption of "feudary." Shakespeare uses it in a sense due to an erroneous association with Latin *fœdus*. Spelt "federary" (*Winter's Tale*, II. i. 90), and "foedary" (*Cymbeline*, III. ii. 21)

Owe and succeed thy weakness.

Ang. Nay, women are frail too.

Isab. Ay, as the glasses where they view themselves,
Which are as easy broke as they make forms.
Women! Help heaven! men their creation mar
In profiting by them. Nay, call us ten times frail,
For we are soft as our complexions are,
And credulous to false prints.

Ang. I think it well;
And from this testimony of your own sex,
Since I suppose we are made to be no stronger
Than faults may shake our frames, let me be bold:
I do arrest your words. Be that you are,
That is, a woman; if you be more, you 're none;
If you be one, as you are well express'd
By all external warrants, show it now,
By putting on the destin'd livery.

123. *thy weakness*] *by weakness* Rowe, Steevens; *to weakness* Capell; *this weakness* Malone conj.

in the old editions. "Feudary" means a feudal tenant. There appears to be confusion in the use of these words in early writers, and also in modern dictionaries.

123. *Owe and succeed thy weakness*] Malone thought it extremely probable that something had been omitted from the text here. He interprets "We are all frail, says Angelo. Yes, replies Isabella: if he has not one associate in his crime, if no other person own and follow [inherit, Schmidt] the same criminal courses which you are now pursuing, let my brother suffer death." I differ from this in one important particular, though the explanation seems to be on the right basis. Malone implies in the words "you are now pursuing"—they can mean nothing else—that Isabella is fully awake to Angelo's baseness. She is not to be assumed to be so till line 149. She would not call him "gentle my lord" at line 139 were it so. "Thy weakness" refers to the frailty that Angelo accuses all men of having. Isabella refers to it then as man's characteristic, and Angelo, perceiving that, says, "but women are just as bad." "Thy weakness" means the weakness of thy sex. See line 132.

127, 128. *men their creation . . . by them*] Rightly explained by Steevens (*Edinburgh Magazine*, Nov. 1786): "Men debase their nature by taking advantage of such weak pitiful creatures." Johnson and Schmidt give other unintelligible paraphrases. See Schmidt in v. *Profit*.

134. *I do arrest your words*] I take them as security. Shakespeare has this expression in *Love's Labour's Lost*, I. 160. No other examples are quoted in *New Eng. Dict.* But Shakespeare may have found it in Sidney's *Arcadia*: "She . . . took the advantage one day, upon . . . certain castaway vows, how much he would do for her sake, to arrest his word as soon as it was out of his mouth, and, by the virtue thereof, to charge him to go with her," Book I. (rept. 1898, pp. 80, 81), *ante* 1586.

Isab. I have no tongue but one: gentle my lord,
Let me entreat you speak the former language.
Ang. Plainly conceive, I love you.
Isab. My brother did love Juliet; and you tell me
That he shall die for 't.
Ang. He shall not, Isabel, if you give me love.
Isab. I know your virtue hath a license in 't,
Which seems a little fouler than it is,
To pluck on others.
Ang. Believe me, on mine honour,
My words express my purpose.
Isab. Ha! little honour to be much believ'd,
And most pernicious purpose! Seeming, seeming!
I will proclaim thee, Angelo; look for 't:
Sign me a present pardon for my brother,
Or with an outstretch'd throat I 'll tell the world aloud
What man thou art.
Ang. Who will believe thee, Isabel?
My unsoil'd name, the austereness of my life,
My vouch against you, and my place i' the state,
Will so your accusation overweigh,
That you shall stifle in your own report

144–147.] Compare *Promos and Cassandra*, III. ii.: "Yeeld to my will, and then command Even what thou wilt of me: Thy brother's life. . . . *Cassandra* . . . Renowned lorde, you use this speach (I hope) your thrall to trye."

145–147. *your virtue . . . others*] Steevens explains, "Your virtue assumes an air of licentiousness (as in III. ii. 216) which is not natural to you, on purpose to try me." Schmidt makes "license" mean "authority," "privilege." The meaning would then be, "your virtue has the privilege of trying others, a privilege that appears fouler than it really is (being done for a good purpose)." Isabella is more likely to have thought this, than to have incorporated virtue and licentiousness.

150. *Seeming*] hypocrisy.

153. *outstretch'd throat*] Compare Nashe, *Pasquil's Apologie* (Gros. i. 212), 1590: "Shall I not lay out my throate to keep them off?" and Webster, *Sir Thomas Wyatt* (Routledge, p. 196), 1607: "Set forth thy brazen throat." See also Nashe, *Lenten Stuffe* (Grosart, v. 232): "wrest them (the spirits) up to the most outstretched ayry straine of elocution to chaunt and carroll forth." Later Brome has "stretches his throat to the tune," *Covent Garden Weeded*, II. ii. The throat is the musical instrument, like the harp, strained or stretched by the wrest.

And smell of calumny. I have begun,
And now I give my sensual race the rein:
Fit thy consent to my sharp appetite;
Lay by all nicety and prolixious blushes,
That banish what they sue for; redeem thy brother
By yielding up thy body to my will,
Or else he must not only die the death,
But thy unkindness shall his death draw out
To lingering sufferance. Answer me to-morrow,
Or, by the affection that now guides me most,
I 'll prove a tyrant to him. As for you,
Say what you can, my false o'erweighs your true.
[*Exit.*

Isab. To whom should I complain? Did I tell this,
Who would believe me? O perilous mouths!
That bear in them one and the self-same tongue,
Either of condemnation or approof,
Bidding the law make court'sy to their will,

171. *should*] *shall* Steevens. 172. *perilous*] *most perilous* Theobald, *these perilous* Seymour conj. 175. *court'sy*] *curtsie* Ff.

159. *smell of*] smack of, is tainted with. Compare *All's Well*, v. ii. 5, and *Titus Andronicus*, II. i. 132. Nashe has "methinks my jeasts begin already to smell of the caske," *Strange Newes*, *Ep. Ded.* (Gros. ii. 177), 1593. In *The Disobedient Child* (Hazlitt's *Dods.* ii. 281), 1560, occurs: "He hath of knavery took such a smell."

160. *sensual race*] Schmidt equates race here (natural disposition) with the word in "thy vile race" in *Tempest*, I. ii. 358. But the word "rein" rather implies the meaning "running, course," which is used in a transferred sense, "drowsy race of night," in *John*, III. iii. 39.

162. *prolixious*] superfluous. The word is not elsewhere in Shakespeare. Nashe has it in the *Epistle Dedicatorie* to *Have with you to Saffron Walden* (Gros. iii. 5), 1596: "prolixious rough barbarisme." Steevens quotes from Nashe's *Lenten Stuffe* (Gros. v. 274), 1598: "Vlysses (well knowne unto them by his prolixious seawandering, and dauncing on the toplesse tottering hilles)"; and also from Drayton's *Moyses*, 1604.

165. *die the death*] A phrase from the Scriptures. See Numbers xvi. 29, and xxiii. 10. In the Wyclif versions the readings are "die through the death" and "die in the death" at these two passages. Tyrwhitt contradicted Steevens as to the scriptural origin, and quoted two passages from Chaucer, neither of which contains the word "die." It is in Bale's *God's Promises*, 1538, which is perhaps the earliest instance. Shakespeare has it earlier in *Midsummer-Night's Dream*, I. i. 65. The reference to Bale is Hazlitt's *Dodsley*, i. 290, where there is given an example from *Ferrex and Porrex*, IV. ii., in a footnote. In no single one of the above instances is the use so absolute as it is in Shakespeare, "death" being elsewhere followed by "of," "that," or "like as."

Hooking both right and wrong to the appetite,
To follow as it draws. I 'll to my brother:
Though he hath fallen by prompture of the blood,
Yet hath he in him such a mind of honour,
That, had he twenty heads to tender down
On twenty bloody blocks, he 'd yield them up,
Before his sister should her body stoop
To such abhorr'd pollution.
Then, Isabel, live chaste, and, brother, die:
More than our brother is our chastity.
I 'll tell him yet of Angelo's request,
And fit his mind to death, for his soul's rest. [*Exit.*

ACT III

SCENE I.—*A Room in the Prison.*

Enter DUKE, *as a friar*, CLAUDIO, *and Provost.*

Duke. So then you hope of pardon from Lord Angelo?
Claud. The miserable have no other medicine
But only hope:
I 've hope to live, and am prepar'd to die.
Duke. Be absolute for death; either death or life
Shall thereby be the sweeter. Reason thus with life:

185. *More*] "*More* Ff.

Act III. Scene I.

4. *I've*] *I have* Ff.

178. *prompture*] suggestion, instigation. This word is probably a coinage of Shakespeare's. Compare "stricture" above, I. iii. 12; and "expressure" in *Merry Wives*, v. v. 71 (Arden ed., p. 213).

179. *mind of honour*] honourable mind.

Act III. Scene I.

2, 3. *miserable . . . hope*] Compare Camden's *Remains* (Proverbs), "Without hope the heart would break."

5. *absolute*] confident, decided. Compare *Cymbeline*, IV. ii. 106: "I am absolute 'twas very Cloten." There is a terrible and morbid pessimism in this powerful speech on "unhealthy-mindedness" that can have only escaped from a spirit in sore trouble.

If I do lose thee, I do lose a thing
That none but fools would keep: a breath thou art,
Servile to all the skyey influences,
That do this habitation, where thou keep'st,
Hourly afflict. Merely, thou art death's fool;
For him thou labour'st by thy flight to shun,
And yet runn'st toward him still. Thou art not noble;
For all the accommodations that thou bear'st
Are nurs'd by baseness. Thou art by no means valiant;
For thou dost fear the soft and tender fork
Of a poor worm. Thy best of rest is sleep,
And that thou oft provok'st; yet grossly fear'st
Thy death, which is no more. Thou art not thyself;
For thou exist'st on many a thousand grains

20. *exist'st*] Theobald, *exists* Ff.

10. *keep'st*] dwellest, as in *1 Henry IV.* I. iii. 244; *Hamlet*, II. i. 8, etc.

11. *death's fool*] one that death makes a fool of. The early commentators endeavoured to fix a meaning here from Moralities, Dumb Shows, or The Dance of Death. I am doubtful of any such reference, any more than there is in "Love's not Time's fool, though rosy lips and cheeks Within his bending sickle's compass come," *Sonnet* cxvi. Greene, in *Shakespeare and the Emblem Writers*, considers that, "without doing violence to probability," we may conclude that Holbein's Figures of Death and the Idiot Fool had been in the poet's eye and mind. See Woltmann's *Holbein and his Time* (Leipzig, 1868, vol. ii. p. 121), and Holbein's *Imagines* (Cologne, 1566).

14. *accommodations*] One of Ben Jonson's "perfumed terms of time" (*Discoveries*, *Perspicuitas*). See also *1 Henry IV.* III. ii. 72. The word was hardly established. Cotgrave gives "*Accommodation*. A fitting, apting, applying, accommodating, furnishing." The last word, taken generally, gives the requisite sense of "equipment." The earliest example of the word (in any sense) in *New Eng. Dict.* is that in *Othello*, I. iii. 239, which is later than this.

16, 17. *fork Of a poor worm*] The popular belief was that the tongue of a snake was forked and poisonous. So in Ben Jonson, *Sejanus*, v. i. (1603): "a tongue Forked as flattery . . . foul, spotted, venomous, ugly . . . attributes, T' express a worm, a snake." And in *The Poetaster* by the same author, Induction, 1601: "Cling to my neck and wrists, my loving worms . . . Shoot out yourselves at length, as your forc't stings Would hide themselves within his maliced sides," where we should undoubtedly read "fork't." See *Macbeth*, IV. i. 16, and the serpent's "double tongue" in *Midsummer Night's Dream*, III. ii.

18. *provok'st*] challengest, defiest to combat. A technical sense from the duello. Compare Ben Jonson, *Cynthia's Revels*, v. ii. (1600): "Sound, musics—I provoke you at the Bare Accost, [*A charge.*" The meaning of this line has not been explained before. Schmidt's "rouse" is weak, and spoils the forcible antithesis in "fear'st." Craig doubtfully suggests "excites." See also Florio in v. *Provocare.*

That issue out of dust. Happy thou art not;
For what thou hast not, still thou striv'st to get,
And what thou hast, forget'st. Thou art not certain;
For thy complexion shifts to strange effects,
After the moon. If thou art rich, thou 'rt poor;
For, like an ass whose back with ingots bows,
Thou bear'st thy heavy riches but a journey,
And death unloads thee. Friend hast thou none;
For thine own bowels, which do call thee sire,
The mere effusion of thy proper loins,
Do curse the gout, serpigo, and the rheum,
For ending thee no sooner. Thou hast nor youth nor age,
But, as it were, an after-dinner's sleep,
Dreaming on both; for all thy blessed youth

24. *effects*] *affects* Johnson conj. 31. *serpigo*] Rowe; *sapego* F 1; *Sarpego* F 2, 3, 4. 34. *all thy blessed*] *all thy blasted* Johnson conj., *all thy boasted* Collier MS.

24. *complexion*] disposition, temperament. Compare *Merry Wives*, v. v. 9.

24. *effects*] tendencies, aims, things to be effected. All human operations at this time were held to be under the sway of the moon amongst the superstitious. "Nor any other thing they do, but earnestly before They marke the Moone how she is placde and standeth evermore," B. Googe, *The Popish Kingdome*, Booke iv., 1570.

25–28. *If thou art rich . . . death unloads thee*] This image may have been suggested by Whitney's Emblem *In avaros, Choice of Emblems*, 1586 (rept. p. 18, ed. 1866). The representation is of a laden ass cropping thistles: "Septitius ritche, a miser most of all . . . This caitiffe wretche with pined corpes lo heare, Compared right unto the foolishe asse, Whose backe is fraighte with cates and daintie cheare, But to his share comes neither." And compare Jonson, *Staple of News*, v. i.: "knows he what he brings? *Pick.* No more than a gardener's ass what roots he carries." Compare too Primaudaye's *French Academy*, translated by T. B., 1586, chap. 42: "They (covetous men) are like Mules that carie great burthens of golde and silver on their backes and yet eate but hay."

31. *serpigo*] "A kind of tetter, or dry eruption on the skin" (Nares). Mentioned again in *Troilus and Cressida*, II. iii. 81: "the dry serpigo." Brome makes Sarpego the name of a character in *The City Wit*. It is mentioned also by Marston in *The Fawne*, Act IV. (1606), and in Heywood's *A Royal King, etc.* (Pearson, p. 50), 1600: "all his body stung With the French fly, with the sarpego dried."

33, 34. *after-dinner's sleep, Dreaming on both*] "This is exquisitely imagined . . . our life, of which no part is filled with the business of the present time, resembles our dreams after dinner, when the events of the morning are mingled with the designs of the evening" (Johnson).

34–36. *thy blessed youth Becomes as aged . . . palsied eld*] Schmidt makes "becomes as" in this passage mean simply "becomes," *i.e.* "comes to be aged," paralleling the use with that in *All's Well*, IV. iii. 61: "becomes as a prey to her grief," and *Troilus and*

Becomes as aged, and doth beg the alms
Of palsied eld; and when thou art old and rich,
Thou hast neither heat, affection, limb, nor beauty,
To make thy riches pleasant. What 's yet in this
That bears the name of life? Yet in this life
Lie hid more thousand deaths; yet death we fear,
That makes these odds all even.

Claud. I humbly thank you.
To sue to live, I find I seek to die,
And, seeking death, find life: let it come on.

Isab. [*Within.*] What, ho! Peace here; grace and good company!

Prov. Who 's there? come in: the wish deserves a welcome.

Duke. Dear sir, ere long I 'll visit you again.

Claud. Most holy sir, I thank you.

Enter ISABELLA.

Isab. My business is a word or two with Claudio.

Prov. And very welcome. Look, signior; here 's your sister.

Duke. Provost, a word with you.

Prov. As many as you please.

Duke. Bring me to hear them speak, where I may be conceal'd. [*Exeunt Duke and Provost.*

Claud. Now, sister, what 's the comfort?

35. *as aged*] *assuaged* Warburton; *abased* Cambridge Edd. conj. 40. *more*] *moe* Ff, *a* Hanmer. 46. *sir*] *son* Mason conj. 52. *Bring me to hear them speak*] Malone (Steevens conj.); *Bring them to hear me speak* F 1; *Bring them to speak* F 2, 3, 4; *conceal'd*] F 1; *conceal'd, yet hear them* F 2, 3, 4.

Cressida, III. iii. 11. Warburton and Johnson resort to alteration in the text. Malone says the sentiment is the same as that in Edmund's letter, in *Lear*, I. ii.: "This policy and reverence of age makes the world bitter to the best of our time [blessed youth]: keeps our fortunes from us till our oldness cannot relish them." An impossible sense, it seems to me, to read into these lines. The meaning appears to be that in our youth we are compelled to seek help from old age—acting like palsied old age in begging alms. "Our aged" is used for "our old men" in *Timon*, V. i. 179.

37. *limb*] vigorous frame. Compare *2 Henry IV.* III. ii. 276: "Care I for the limb, the thews, the stature, bulk."

40. *more thousand deaths*] a thousand deaths besides those mentioned.

Isab. Why,
As all comforts are; most good, most good, indeed.
Lord Angelo, having affairs to heaven,
Intends you for his swift ambassador,
Where you shall be an everlasting leiger:
Therefore your best appointment make with speed;
To-morrow you set on.
Claud. Is there no remedy?
Isab. None, but such remedy, as to save a head
To cleave a heart in twain.
Claud. But is there any?
Isab. Yes, brother, you may live:
There is a devilish mercy in the judge,
If you 'll implore it, that will free your life,
But fetter you till death.
Claud. Perpetual durance?
Isab. Ay, just; perpetual durance, a restraint,
Though all the world's vastidity you had,
To a determin'd scope.
Claud. But in what nature?
Isab. In such a one as, you consenting to 't,
Would bark your honour from that trunk you bear,
And leave you naked.
Claud. Let me know the point.
Isab. O, I do fear thee, Claudio; and I quake,

55. *most good, most good, indeed*] *most good indeed* Pope, *most good in speed* Hanmer. 68. *Though*] Pope, *Through* Ff.

58. *leiger*] resident ambassador. A common word at this time.

59. *appointment*] preparation.

67. *Ay, just*] A common northern provincialism to this day in Ireland, when a very appropriate thing is said, meaning "Yes, that's exactly it." See *As You Like It*, III. ii. 81, and *Titus Andronicus*, IV. ii. 24.

67–69. *a restraint . . . To a determin'd scope*] "A confinement of your mind to . . . ignominy, of which the remembrance can neither be suppressed nor escaped" (Johnson).

68. *vastidity*] immensity. An illegitimate coinage as though from *vastidus*; like "validity," etc. Nashe uses vastity (Grosart, iv. 69; ii. 25; v. 17) in the sense of destitution, emptiness, want. Taylor has it in the same sense (emptiness) in *Pennilese Pilgrimage*.

69. *determin'd scope*] fixed limit or bounds. Compare *Timon of Athens*, v. iv. 4, 5: "With all licentious measure, making your wills The scope of justice."

71. *bark*] peel, strip. Compare *Antony and Cleopatra*, IV. xii. 23.

Lest thou a feverous life should'st entertain,
And six or seven winters more respect
Than a perpetual honour. Dar'st thou die?
The sense of death is most in apprehension,
And the poor beetle, that we tread upon,
In corporal sufferance finds a pang as great
As when a giant dies.

Claud. Why give you me this shame?
Think you I can a resolution fetch
From flowery tenderness? If I must die,
I will encounter darkness as a bride,
And hug it in mine arms.

Isab. There spake my brother: there my father's grave
Did utter forth a voice. Yes, thou must die:
Thou art too noble to conserve a life
In base appliances. This outward-sainted deputy,
Whose settled visage and deliberate word
Nips youth i' the head, and follies doth enew

90. *head*] *bud* Grey conj.; *enew*] *New Eng. Dict.; emmew* Ff, Cambridge, etc.; *enmew* Steevens.

74. *feverous*] feverish; a common early form. G. Harvey uses it figuratively, earlier, in *Three Proper Letters* (Grosart, i. 45): "feverous and flatuous spirits."

74. *entertain*] endure, put up with, live through. Compare Jonson, *Staple of News*, III. ii. (Chorus): "how should we entertain the time." And *1 Henry IV.* v. i. 24.

77. *apprehension*] imagination, conception. Compare Nashe, *The Terrors of the Night* (Grosart, iii. 265): "the feare of anie expected euill, is worse than the euill it selfe" (1593).

78–80. *beetle . . . giant dies*] Death doesn't hurt a giant more than it does a beetle. Are you afraid of such an everyday occurrence?

79. *finds*] experiences.

90, 91. *Nips youth i' the head . . . As falcon doth the fowl*] I have seen no explanatory note to this passage. It was a recognised expression for killing a bird, perhaps taken primarily from hawking, since birds of prey commonly go for the eyes and upper part of the neck. But it is not usually associated with falconry, nor does it appear to occur in works on the subject. Compare the following: "A henne or Partridge in hand, that are soon nipped in the heade, and dispatched straight," North. *Doni's Philosophie* (Jacob's ed., p. 160), 1570: "these jigges and rhymes have nipped the father in the head, and killed him cleane," Nashe. *Martin's Months Mind* (Grosart, i. 166), 1589: "nipped in the head like a bird." *Thomas of Reading* (Thom's *Early Prose Romances*, p. 43), 1590: "nipt in the head with nothing," Beaumont and Fletcher, *Humorous Lieutenant*, v. iii. (*ante* 1625). The expression "nipt on the pate" is very common in Greene's prose. He uses it of silencing, shutting up, a person, with a bitter speech. He takes it from Lyly's *Euphues*.

90. *enew*] "Of a hawk, to drive (a

As falcon doth the fowl, is yet a devil;
His filth within being cast, he would appear
A pond as deep as hell.

Claud. The prenzy Angelo!

Isab. O! 'tis the cunning livery of hell,
The damned'st body to invest and cover
In prenzy guards. Dost thou think, Claudio?
If I would yield him my virginity,
Thou mightst be freed.

Claud. O heavens! it cannot be.

Isab. Yes, he would give it thee, from this rank offence,
So to offend him still. This night's the time
That I should do what I abhor to name,
Or else thou diest to-morrow.

Claud. Thou shalt not do't.

Isab. O! were it but my life,

91. *falcon*] *falconer* Grey conj. 93. *prenzy*] F; *princely* F 2, 3, 4; *priestly* Hanmer; *primsie* Anon. (*N. & Q.*); etc. etc. 99. *from*] *for* Hanmer.

fowl) into the water" (*New Eng. Dict.*). O. Fr. *eneauer*. According to *New Eng. Dict.* confused in this passage with "enmew," or merely a misprint. Examples are given from the *Boke of St. Albans*, 1486, and from Turbervile, *Book of Faulconrie*, 1575. A passage from Turbervile is quoted in Harting's *Ornithology of Shakespeare*: "shee then gets up amaine, For best advantage, to eneaw the springing fowle againe." Steevens quotes from Beaumont and Fletcher's *Knight of Malta* (*ante* 1619), IV. ii. To beat down, or disable. Perhaps the watery sense suggested the transference of the metaphor to the pond as deep as hell. Most commentators (including Madden) believe the word should be "inmew," to coop up, the reading given in the quotation from *The Knight of Malta*. I think the passage requires the more violent and destructive sense implied by "enew," and that to confine or coop up emasculates the force of the lines. See last note. There is a good example in Drayton's *Polyolbion*, Twentieth Song, line 234, 1612.

92. *cast*] computed, estimated. Perhaps a reference to the medical use "casting water" is understood.

93. *pond*] pond of filth.

93, 96. *prenzy*] This word is unknown elsewhere. Probably connected with prim, too nice, demure, "outward-sainted." Schmidt refers to Burns' *Halloween*, stanza ix., "primsie Maillie"; and to ancient Scottish "prunse."

96. *guards*] trimmings, facings, ornaments (Schmidt). Compare *Love's Labour's Lost*, IV. iii. 58. A common word, usually spelt "gards" in this sense.

96. *Dost thou think*] Do you understand.

99, 100. *from this rank offence . . . offend him still*] He would give you freedom as a result of this rank transgression (he proposes to me), and give you power to go on sinning in the self-same way.

103. *but my life*] In the old play Cassandra says: "O would my life would satisfie his yre, Cassandra then would cancell soone thy band."

I 'd throw it down for your deliverance
As frankly as a pin.

Claud. Thanks, dear Isabel.

Isab. Be ready, Claudio, for your death to-morrow.

Claud. Yes. Has he affections in him,
That thus can make him bite the law by the nose,
When he would force it? Sure, it is no sin;
Or of the deadly seven it is the least.

Isab. Which is the least?

Claud. If it were damnable, he being so wise,
Why would he for the momentary trick
Be perdurably fined? O Isabel!

Isab. What says my brother?

Claud. Death is a fearful thing.

Isab. And shamed life a hateful.

Claud. Ay, but to die, and go we know not where;
To lie in cold obstruction and to rot;
This sensible warm motion to become
A kneaded clod; and the delighted spirit
To bathe in fiery floods, or to reside

120. *delighted*] *dilated* Hanmer, *benighted* Anon. conj. (Johnson). 121. *reside*] *fecide* F 1.

107. *affections*] passions.

108. *bite the law by the nose*] cause it to weep, grieve it. Stronger than plucking or tweaking, and bringing tears. Compare Nashe, *Lenten Stuffe* (Grosart, v. 270), 1599: "because they would bee sure to have a medicine that should make them weep at all times, to that kinde of graine they turned her . . . and hence it is that mustard bites a man by the nose, and makes him weep."

109. *force*] enforce.

110. *deadly seven*] Pride, Envy, Wrath, Sloth, Covetousness, Gluttony, and Lechery. See *Digby Mysteries*, *circa* 1485, ed. Furnivall (New Shaks. Soc.), p. 60 *et seq.*

114. *perdurably*] lastingly, perpetually.

114. *fined*] punished, as in II. ii. 40. The expression occurs in the Porter's third speech, "Narcissus" (ed. M. Lee, 1893, p. 34), 1602: "lett them fine for it, merce them according to their . . . purses."

118. *obstruction*] stagnation (of the blood). Compare *Twelfth Night*, III. iv. 22: "this does make some obstruction in the blood."

120. *delighted*] full of delight, delightsome. See *Othello*, I. iii. 290; and *Cymbeline*, v. iv. 102, and notes to both passages. No earlier use of this term has been quoted. I am able to give one from Chapman's *Ovid's Banquet of Sence*, 1595: "And thus to bathing came our poet's goddess, Her handmaids bearing all things pleasure yields To such a service; odours most delighted, And purest linen." This is from near the beginning of the poem.

121. *bathe in fiery floods*] Compare Chapman, *The Shadow of Night*, 1594: "saw such cursed sights, Such Ætnas filled with strange tormented sprites."

In thrilling region of thick-ribbed ice;
To be imprison'd in the viewless winds,
And blown with restless violence round about
The pendent world; or to be worse than worst
Of those that lawless and incertain thought
Imagine howling: 'tis too horrible!
The weariest and most loathed worldly life
That age, ache, penury and imprisonment
Can lay on nature is a paradise
To what we fear of death.

Isab. Alas! alas!

Claud. Sweet sister, let me live.
What sin you do to save a brother's life,
Nature dispenses with the deed so far

122. *region*] *regions* Rowe. 126. *thought*] Ff, Cambridge; *thoughts* Theobald, Steevens, Greig. 129. *penury*] F 2, 3, 4; *periury* F 1.

122. *region*] tract. "Region of the air" is not an uncommon expression. Usually in the singular, as in Nashe (Grosart, i. 119), 1589. For "thrilling" (piercing) compare *Lear*, IV. ii. 73.

122. *thick-ribbed ice*] Compare Ben Jonson, *Catiline*, I. i., 1611: "We are spirit bound In ribs of ice; our whole bloods are one stone." Jonson has the same expression in *Underwoods*, lviii. In Dante's "Third Circle" (*Hell*, Canto vi.) gluttons are subjected to showers, "accursed, heavy and cold unchanged For ever . . . Large hail." Farmer quotes from an old monkish homily: "the fyrste [Hell] is fyre that ever brenneth . . . The seconde is passying cold, that yf a greate hylle of fyre were cast therein it shold torne to yce." Burton quotes from Surius, *Comment Adannum*, 1537: "there be certain mouths of hell, and places appointed for the punishment of men's souls, as at Hecla in Iceland where the ghosts of dead men are familiarly seen, and sometimes talk with the living," *Anatomy of Melancholy*, 1621 (ed. 1854, p. 318). And Nashe: "That Mount Hecla a number conclude to bee hell mouth: for neere it are heard such yellings and groanings," *Terrors of the Night*, 1594. The thrilling region may well be identified with Iceland. For further confirmation, see *The True State of Iceland*, 1592, in Hakluyt's Voyages, 1598; where the writer disputes the belief that "This place is the prison of uncleane soules" (iv. 114, reprint 1904). Dekker develops the situation in his *Dream*: "The Etremities of Cold in Hell" (Grosart, iii. 43).

125. *pendent world*] Milton makes use of this expression in *Paradise Lost*.

126, 127. *those that . . . howling*] "Conjecture sent out to wander without any certain direction, and ranging through possibilities of pain" (Johnson).

134. *dispenses with*] puts up with, tolerates. Compare *Comedy of Errors*, II. i. 103; and *Lucrece*, 1070, 1279, and 1704. And the *Play of Stucley*, line 1571, *circa* 1598: "A kingdom's thirst hath to dispense, my lord, With any rigour or extremity." And Nashe, *Have with you, etc.* (Grosart, iii. p. 115), 1596: "Vppon his humble submission . . . matters were dispenst with and qualified." Nature is here "Natura naturans," the creative power of the schoolmen. See also note to "wait upon," above, I. i. 84.

That it becomes a virtue.

Isab. O you beast!
O faithless coward! O dishonest wretch!
Wilt thou be made a man out of my vice?
Is 't not a kind of incest, to take life
From thine own sister's shame? What should I think?
Heaven shield my mother play'd my father fair;
For such a warped slip of wilderness
Ne'er issu'd from his blood. Take my defiance:
Die, perish! Might but my bending down
Reprieve thee from thy fate, it should proceed.
I 'll pray a thousand prayers for thy death,
No word to save thee.

Claud. Nay, hear me, Isabel.

Isab. O! fie, fie, fie.
Thy sin 's not accidental, but a trade.
Mercy to thee would prove itself a bawd:
'Tis best that thou diest quickly. [*Going.*

Claud. O hear me, Isabella!

Re-enter DUKE.

Duke. Vouchsafe a word, young sister, but one word.

Isab. What is your will?

Duke. Might you dispense with your leisure, I would by and by have some speech with you: the

140. *shield*] explained "forbid," as in *Romeo and Juliet*, IV. i. 41, by Schmidt. But must we credit Isabel with such a sentiment? I prefer to explain it as a sudden doubt, shield meaning guard, protect. God protect my mother from such a suspicion, but it would seem almost necessary. Isabella uses the expression later, "Heaven shield your grace from woe" (V. i. 119).

141. *slip of wilderness*] worthless slip or scion. Nares quotes from Beaumont and Fletcher's *Maid's Tragedy*, Act V., and from *Paradise Lost*, IX. v. 235, for wilderness in sense of wildness. See *Winter's Tale*, IV. iv. 92–95.

142. *Take my defiance*] Take my renunciation, disownment. Isabella develops her previous words, and disowns her brother. Compare Dekker, *A Rod for Runawayes* (Gros. iv. 296): "How can we expect mercy from Him [him] when we expresse such cruelty towards one another. When the Brother defies the Brother what hope is there for a Londoner to receive comfort from strangers?" This brother in Dekker "defied" the other for fear of infection of the Plague. The use is exactly parallel. See *New Eng. Dict.* and Schmidt for their doubtful explanations, which may be rejected.

satisfaction I would require is likewise your own benefit.

Isab. I have no superfluous leisure: my stay must be stolen out of other affairs; but I will attend you awhile. [*Walks apart.*

Duke. Son, I have overheard what hath passed between you and your sister. Angelo had never the purpose to corrupt her; only he hath made an assay of her virtue to practise his judgment with the disposition of natures. She, having the truth of honour in her, hath made him that gracious denial which he is most glad to receive: I am confessor to Angelo, and I know this to be true; therefore prepare yourself to death. Do not satisfy your resolution with hopes that are fallible: to-morrow you must die. Go to your knees and make ready.

Claud. Let me ask my sister pardon. I am so out of love with life that I will sue to be rid of it.

Duke. Hold you there: farewell. [*Exit Claudio.*

Re-enter Provost.

Provost, a word with you.

Prov. What 's your will, father?

Duke. That now you are come, you will be gone. Leave me awhile with the maid: my mind promises with my habit no loss shall touch her by my company.

Prov. In good time. [*Exit. Isabella advances.*

169. *satisfy*] *falsify* Hanmer.

169. *satisfy your resolution*] feed your resolve (for death). That is to say do not weaken with fallible hopes.

174. *Hold you there*] stick to that.

181. *In good time*] Very well, so be it, that 's all right. In *Every Man in his Humour*, I. i. (5*a*) Stephen takes offence at this expression from a servant. Compare Jonson's *Poetaster*, IV. i.: "I am . . . a gentleman, and a commander, punk. *Chloe.* In good time; a gentleman and a commander!" And his *Epicure*, III. i. (424*b*): "My cousin, Sir Amorous, will be here briefly. *Truewit.* In good time, lady." And Middleton's *A Mad World, my*

Duke. The hand that hath made you fair hath made you good: the goodness that is cheap in beauty makes beauty brief in goodness; but grace, being the soul of your complexion, shall keep the body of it ever fair. The assault that Angelo hath made to you, fortune hath conveyed to my understanding; and but that frailty hath examples for his falling, I should wonder at Angelo. How will you do to content this substitute and to save your brother?

Isab. I am now going to resolve him. I had rather my brother die by the law than my son should be unlawfully born. But O! how much is the good duke deceived in Angelo. If ever he return and I can speak to him, I will open my lips in vain, or discover his government.

Duke. That shall not be much amiss; yet as the matter now stands, he will avoid your accusation: he made trial of you only. Therefore, fasten your ear on my advisings: to the love I have in doing good a remedy presents itself. I do make myself believe that you may most uprighteously do a poor wronged lady a merited benefit, redeem your brother from the angry law, do no stain to your own gracious person, and much please the absent duke, if peradventure he shall ever return to have hearing of this business.

Isab. Let me hear you speak further. I have spirit to do any thing that appears not foul in the truth of my spirit.

Duke. Virtue is bold, and goodness never fearful.

201, 202. *advisings: . . . good*] Pope, *advisings, . . . good;* Ff.

Masters: "I am her mother, sir. *Fol.* Oh, in good time, I like the gentlewoman well." "The French *à la bonne heure*, used either to express acquiescence, or astonishment and indignation" (Schmidt).

197. *discover*] lay bare, expose.

199, 200. *avoid . . . he made trial*] get rid of your accusation by saying he, etc.

203. *uprighteously*] uprightly. Pope made the alteration.

Have you not heard speak of Mariana, the sister of Frederick, the great soldier who miscarried at sea?

Isab. I have heard of the lady, and good words went with her name.

Duke. She should this Angelo have married; was affianced to her by oath, and the nuptial appointed: between which time of the contract, and limit of the solemnity, her brother Frederick was wrecked at sea, having in that perished vessel the dowry of his sister. But mark how heavily this befell to the poor gentlewoman: there she lost a noble and renowned brother, in his love toward her ever most kind and natural; with him the portion and sinew of her fortune, her marriage dowry; with both, her combinate husband, this well-seeming Angelo.

Isab. Can this be so? Did Angelo so leave her?

Duke. Left her in her tears, and dried not one of them with his comfort; swallowed his vows whole, pretending in her discoveries of dishonour: in few, bestowed her on her own lamentation, which she yet wears for his sake, and he, a marble to her tears, is washed with them, but relents not.

218. *She*] *Her* Pope, Steevens (1793). 219. *by*] omitted F 1 (inserted F 2). 234. *her on*] *on her* Capell conj.

213. *heard speak*] heard tell; *i.e.* heard people tell. Compare *2 Henry IV.* IV. ii. 16.

221. *limit*] limit of time, date.

221. *solemnity*] solemnisation. Often in Shakespeare. And Sidney's *Arcadia*, Book IV. (rept. 1898, p. 426): "act of marriage without solemnity of marriage."

226. *natural*] kind, tender, brotherly. Compare *Henry V.* II. Chorus, 19.

227. *sinew of her fortune*] strength of her fortune—her money, as in the ancient saying, "Money is the sinews of war." Compare Tom Brown, *The Mitred Hog* (*circa* 1700): "Money is the sinew of love as well as war." Usually plural.

228. *combinate*] affianced. A word not known elsewhere in this sense.

233. *in few*] in few words, in short. Occurs again in *Henry V.* I. ii. 245, etc. And in Jonson's *Fox*, II. i., and *Catiline*, III. iii. Nashe uses it somewhat differently: "I would wish them to speake many things in few, neither to speake all things," *Anatomie of Absurditie* (Gros. i. 67), 1589.

234. *bestowed . . . lamentation*] handed her over to her grief.

Isab. What a merit were it in death to take this poor maid from the world! What corruption in this life, that it will let this man live! But how out of this can she avail?

Duke. It is a rupture that you may easily heal; and the cure of it not only saves your brother, but keeps you from dishonour in doing it.

Isab. Show me how, good father.

Duke. This forenamed maid hath yet in her the continuance of her first affection: his unjust unkindness, that in all reason should have quenched her love, hath, like an impediment in the current, made it more violent and unruly. Go you to Angelo: answer his requiring with a plausible obedience: agree with his demands to the point; only refer yourself to this advantage, first, that your stay with him may not be long, that the time may have all shadow and silence in it, and the place answer to convenience. This being granted in course,—and now follows all,—we shall advise this wronged maid to stead up your

255, 256. *This being granted in course,—and now follows all,—*] Cambridge, Globe; *this being granted in course, and now follows all:* Ff; *this being granted in course, now follows all.* Pope, Steevens.

239, 240. *out of this . . . avail*] profit out of this.

248. *impediment in the current*] Compare *King John*, II. i. 336. And *Venus and Adonis*, 331: "river stay'd . . . swelleth with more rage."

250. *plausible*] "seemingly fair or honest" (N. Bailey). The present sense of the word was in use at this time, and is less open to objection than Schmidt's "willing," "pleased," etc. G. Harvey speaks of "the treason of Politique Achitophell, and plausible Absolon," *Pierce's Supererogation* (Gros. ii. 249), 1592. Earlier (i. 95), he speaks of "plausible elocution," and he has "plausibility" in the same sense. See Nashe also, *The Unfortunate Traveller* (Gros. v. 31), 1593: "a good plausible alluring tong in such a man . . . can hardly be spared." The common early sense is "praiseworthy." Not elsewhere in Shakespeare.

252. *refer yourself to this advantage*] rely upon, depend upon, insist upon. I find the expression in exactly a parallel use in Gabriel Harvey, *Pierce's Supererogation* (Gros. ii. 10), 1593: "relyeth on the judgement of the learnedest, and referreth himself to the Practise of the wisest."

254. *shadow*] shade, darkness.

256. *in course*] of course. Still a usual provincialism in Ireland.

257, 258. *stead up your appointment, go in your place*] support your appointment by going in your place. There is a position, or rather imposition, rehearsed in Sidney's *Arcadia* (Book IV.), which resembles this arrangement:

appointment, go in your place; if the encounter acknowledge itself hereafter, it may compel him to her recompense; and here, by this, is your brother saved, your honour untainted, the poor Mariana advantaged, and the corrupt deputy scaled. The maid will I frame and make fit for his attempt. If you think well to carry this, as you may, the doubleness of the benefit defends the deceit from reproof. What think you of it?

Isab. The image of it gives me content already, and, I trust it will grow to a most prosperous perfection.

Duke. It lies much in your holding up. Haste you speedily to Angelo: if for this night he entreat you to his bed, give him promise of satisfaction.

"Basilius, having passed over the night with the sweet imagination of embracing the most desired Zelmane . . . thought it now season to return to his wedlock-bed." In reality he was embracing his wife, and, as here, the deceit leads to a reconciliation. But the wife was also victim of a mistake in *Arcadia*.

258. *encounter*] amorous meeting, as in *Merry Wives*, III. v. 74, etc. Compare Ben Jonson, *Fox*, I. i.: "I wonder at the desperate valour Of the bold English that they dare let loose Their wives to all encounters." "Let loose" in this quotation illustrates a passage in *Merry Wives*, II. i. 185.

263. *scaled*] weighed (and found wanting), estimated. So Schmidt and Craig explain, following Warburton. Johnson interpreted it—(1) reached, notwithstanding his elevation; or (2) stripped of his scales (as a fish?) or covering, and laid bare. Steevens suggested it might be the sense "scattered" or "dispersed" (as in *Coriolanus* and provincial use), while Ritson says it might mean "laid open as a corrupt sore by removing the slough." If Ritson's sense were possible—"scaled" should mean "covered with a scale"—it would be satisfactory. I doubt if any of the interpretations are correct. As they stand, I prefer Steevens, *i.e.* "thrown into confusion." It would then have its equivalent in the common biblical word "scatter." In this sense the following passage in Laneham's *Letter* (Burn's, p. 45), 1575, must be understood: "At which petition her Highness staying, it appeared strait how Sir Bruce became unseen, his bands skaled, and the Lady . . . approached toward her Highness." This is the earliest literary use I know of a common northern word.

263. *frame*] discipline, instruct. Compare Sidney's *Arcadia*, Book III.: "The poor ladies . . . not suffered . . . to have conference with any other but such as Cecropia had already framed to sing all their songs to her tune."

265. *doubleness of the benefit*] twofold benefit (to your brother and to Mariana); also explained greatness.

267. *image*] vivid description, as in *Merry Wives*, IV. vi. 17. See note.

270. *holding up*] supporting, carrying it through. To hold up the jest (keep it going) is a frequent expression, as in *Midsummer-Night's Dream*, III. ii. 239, and *Merry Wives*, V. v. 109. And compare Jonson's *Cynthia's Revels*, III. iii.: "prove how you can hold up and follow it."

I will presently to Saint Luke's; there, at the moated grange, resides this dejected Mariana: at that place call upon me, and dispatch with Angelo, that it may be quickly.

Isab. I thank you for this comfort. Fare you well, good father. [*Exeunt.*

SCENE II.—*The Street before the Prison.*

Enter on one side, DUKE, *disguised as before; on the other,* ELBOW, *and Officers with* POMPEY.

Elb. Nay, if there be no remedy for it, but that you will needs buy and sell men and woman like beasts, we shall have all the world drink brown and white bastard.

Duke. O heavens! what stuff is here?

Pompey. 'Twas never merry world, since, of two usuries,

Enter . . . Pompey] Cambridge, Globe; Enter Elbow, Clowne, Officers Ff; Enter Duke as a friar; to him Elbow, Clown, and Officers Craig.

274. *grange*] a country house. See *Othello*, I. i. 106. Nashe wrote, at a time when the plague was raging in London (1593): "Poore men to you I speake, (for ritch men haue theyr Country Granges to flye to from contagion) humble your soules with fasting and prayer," Grosart, iv. 246.

274. *dejected*] depreciated, fallen from her estate. Compare *Captain Smith* (Arber, p. 217), 1616: "so far dejected from our auncient predecessors." And Shirley, *The Ball*, Act III.: "You must encourage strangers while you live: it is the character of our nation, we are famous for dejecting our own countrymen." And Ben Jonson, *The Fox*, II. i.: "Nor that the calumnious reports of that impudent detractor, and shame to our profession . . . hath at all attached, much less dejected me." See V. i. 222, and note.

Scene II.

3, 4. *brown and white bastard*] Bastard was a sweet Spanish wine. The earliest mention of it I have noticed is in *English Policie*, *circa* 1436, reprinted in Hakluyt, ed. 1809 (vol. i. p. 208): "in certaine Commodities called comming out of Spaine . . . Bene Figs, Raisins, wine Bastard and Datis And Licoris," etc. The quibbling here is repeated in Heywood's *Fair Maid of the West* (Pearson, p. 301): "are you a married man, Ile furnish you with bastard, white or browne according to the complexion of your bedfellow." Pale sherry was till very recently called a white wine. Furnivall, in *Babees Book*, p. 205 (Early Eng. Text Soc.), quotes from W. Vaughan, 1602: "Of Muscadell, Malmesie, and browne Bastard. These kindes of wines are only for married folkes, because they strengthen the back."

6. *'Twas never merry world*] occurs again in *Twelfth Night*, III. i. 109. See *The First Part of the Contention, etc.* (1594): "'Twas never merry world with us since these gentlemen came

the merriest was put down, and the worser allowed by order of law a furred gown to keep him warm; and furred with fox and lamb-skins too, to signify that craft, being richer than innocency, stands for the facing.

Elb. Come your way, sir. Bless you, good father friar.

up"; and footnote with reference to Stowe's *Chronicle*, in Shakespeare's Library (1875), p. 478. The saying seems to have been first levelled against cardinals. And Mr. Craig refers to Dekker's *Old Fortunatus* (Pearson, i. 100): "'Twas never merrie world with us since purses and bags were invented."

6, 7. *two usuries, the merriest*] The merriest usury that Pompey laments is that sin that was interdicted by the proclamation (I. i. 95), and that he bewails in the first scene of Act II. He refers backwards perhaps to the first enactments (i. iii. 19). But Pompey (a Londoner born) alludes probably to events much nearer home—to the putting down of the public Stews, or Bordello, on the Bankside These stew-houses were farmed out to "Froes of Flanders" by the then Mayor of London, for, as Stow says, "English people disdayned to be baudes." Stow tells us, "In the year of Christ 1546, the 37th of Henry VIII., this row of stews in Southwarke was put down by the king's commandment." This "farming" was easily called a usury.

7. *the worser*] money-lending. Fox-fur (brown, not black or white) and budge (or lamb-skin) facings was the recognised garb of usurers at this time, a distinct class from the wealthy goldsmith bankers of Cheapside, who were commonly aldermen. In this year (1602) James Pemberton, goldsmith, was one of the two Sheriffs of London. Touchstone, the goldsmith in *Eastward Ho!* (1604), is a very different person from "that serpent Security," an old usurer, in the same play. I will quote some references to this hated class and their dress. Nashe says, in *Pierce Penilesse* (Gros. ii. 17), 1592: "At length (as Fortune served) I lighted upon an old, stradling Usurer, clad in a damaske cassocke, edged with Fox-fur . . . and a short thridbare gown on his backe, fac't with moath-eaten budge." Greene, in his *Groatsworth of Wit*, tells of "Gorinius (for that shall be this Usurer's name)," who "had good experience in a Noverint . . . and sate as formally in his fox-furd gowne" (Gros. xii. 194), 1596. And in *The Defence of Cony-catching*, 1592 (Gros. xi. 52), Greene [?] says: "those Fox-furd gentlemen . . . those miserable Usurers (I meane) that like Vultures pray uppon the spoyle of the poore." And Dekker, *Newes from Hell*, 1606 (Gros. ii. 139): "tell me, sayes my setter up of Scriveners, Must I be stript thus out of all? Shall my Fox-furde gownes be lockt up from me?" Ben Jonson speaks of a "Scrivener's furred gown" in *Bartholomew Fair*, v. III. These garments appear to have been the everyday working wear of the usurer, or combinate usurer-scrivener, the scum of the law-courts. Many statutes regulated their dealings. A statute of 13th Elizabeth confirmed that passed in 3rd Henry V., which reduced all legal interest to ten per cent. Usurers had no livery or company, though scriveners had. See Stow's *Survey*, ed. 1842, p. 197. Later, in *The Magnetic Lady* (1632), Jonson makes "Usurer" and "Money-bawd" synonymous terms.

9. *fox and lamb-skins*] Malone refers to the Statute of Apparel, 24 Henry VIII. c. 13. He quotes also from *Characterismi, or Lenton's Leasures*, 1631: "An Usurer is an old fox clad in lamb-skin, who hath preyed so long abroad." For some of the regulations concerning the wear of furs, see Howell's *Vocabulary* (sec. li.), 1659. Sidney refers to lambskins as a grotesquely poor fur: "Oh, how mad a sight it was to see Dametas, like rich tissue furred with lambskins," *Arcadia*, Bk. II.

Duke. And you, good brother father. What offence hath this man made you, sir?

Elb. Marry, sir, he hath offended the law: and, sir, we take him to be a thief too, sir, for we have found upon him, sir, a strange picklock, which we have sent to the deputy.

Duke. Fie, sirrah! a bawd, a wicked bawd!
The evil that thou causest to be done,
That is thy means to live. Do thou but think
What 'tis to cram a maw or clothe a back
From such a filthy vice: say to thyself,
From their abominable and beastly touches
I drink, I eat, array myself, and live.
Canst thou believe thy living is a life,
So stinkingly depending? Go mend, go mend.

Pompey. Indeed, it does stink in some sort, sir; but yet, sir, I would prove—

Duke. Nay, if the devil had given the proofs for sin,
Thou wilt prove his. Take him to prison, officer;
Correction and instruction must both work
Ere this rude beast will profit.

Elb. He must before the deputy, sir, he has given him warning. The deputy cannot abide a whoremaster: if he be a whoremonger, and comes

25. *eat, array myself*] Theobald (Bishop conj.), *eat away myself* Ff.

13. *good brother father*] Tyrwhitt and Steevens say this is a humorous response to Elbow's blundering address—*mon frere père* and *mon père frere*. Probably Elbow is represented as a very old man.

13, 14. *offence . . . made*] To make offence (commit a fault) is frequent in Shakespeare. "You" is pleonastic.

17. *strange picklock*] The word "picklock" was used of a thief and also of a lawyer. Ritson suggests that kind of lock mentioned as Bergamasco locks (they were Italian, not Spanish) in Rabelais, iii. 36. An Italian girdle. As any key, Harvey speaks of "a silver picklock" (Gros. ii. 311); and in *Trimming of Thomas Nashe*, iii. 48: "helpe thee off with thy shackles. Noe *Thomas*, noe, I am no pick-locke." Ritson's unpleasant suggestion (easily illustrated) is at once disposed of by the words in the preceding line, "we take him to be a thief," etc.

23. *filthy vice*] See above, II. iv. 24. Filthy means here lewd, lustful. The adverb occurs in Whetstone's play, iv. 7: "I love you so filthily, now" (hotly). And a little later in the same scene the adjective is used.

before him, he were as good go a mile on his errand.

Duke. That we were all, as some would seem to be,
From our faults, as faults from seeming, free!

Elb. His neck will come to your waist,—a cord, sir.

Pompey. I spy comfort: I cry bail. Here 's a gentleman and a friend of mine.

Enter LUCIO.

Lucio. How now, noble Pompey! What, at the wheels of Cæsar? Art thou led in triumph? What, is there none of Pygmalion's images, newly made woman, to be had now, for putting the hand in the pocket and extracting it clutched? What

40. *From our faults*] F 1; *Free from our faults* F 2, 3; *Free from all faults* F 4; *as faults from seeming*] *as from faults seeming* Hanmer. 41. *waist*] Johnson, ed. 1778; *wast* F 1, 2, 3; *waste* F 4. 44. *wheels*] *heels* Steevens. 48. *it*] Pope, omitted Ff.

39, 40. *That we were all . . . free!*] The Folio has no commas at "be" or "seeming." Various meanings have been given to this obscure passage. The simplest, too poor a conceit, as Johnson says, is Warburton's, who gives "seeming" the sense of comeliness. The Duke appears to be moralising on these abominable and beastly faults so grossly brought before him. They are free from any pretence or hypocrisy. "Would we were all (as some pretend they are) as free from our faults, as these faults are from any pretence." But I incline to Warburton's view, and would assign the simple sense of decency to seeming. A similar passage at the close of Jonson's *Cynthia's Revels* (1600), supports me: "purged of your present maladies . . . you become Such as you fain would seem." Compare Gascoigne's *Steel Glas* (Arber, pp. 55, 56).

41. *waist,—a cord*] alluding to the hempen girdle [a halter] of the Franciscan friar. Compare *The Troublesome Raigne of King Iohn* (Hazlitt's Shaks. Lib., p. 262), 1591: Philip the Bastard addresses a Franciscan friar: "*Phil.* Grey-gownd good face, conjure ye, Nere trust me for a groate, If this waste girdle hang thee not, that girdleth in your coate."

44, 45. *Pompey . . . Cæsar?*] See II. i. 250, 251, and note. Compare *Antony and Cleopatra*, IV. ix. 75, 76: "whilst the wheeled seat Of fortunate Cæsar, drawn before him, branded His baseness that ensued."

45–47. *is there none . . . to be had*] is that practice put an end to.

46, 47. *Pygmalion's images . . . woman*] perhaps a recollection of Marston's poem, *The Metamorphosis of Pygmalion's Image*, 1598. In *The Argument* he uses the words, "the maid, by the power of her (Venus') deity, was metamorphosed into a living woman." This poem is quite gross enough to be mentioned in this connection. It was ordered to be committed to the flames by Archbishop Whitgift in 1599, as Steevens tells us. Compare, too, Sidney's *Arcadia*, Book II.: "The joy which wrought into Pygmalion's mind while he found his beloved image was softer and warmer in his folded arms, till . . . it accomplished woman's shape."

48. *clutched*] clenched (and holding money). Compare *King John*, II. 589:

reply, ha? What sayest thou to this tune, matter and method? Is 't not drowned i' the last rain, ha? What sayest thou, trot? Is the world as it was, man? Which is the way? Is it sad, and few words, or how? The trick of it?

Duke. Still thus, and thus: still worse!

Lucio. How doth my dear morsel, thy mistress? Procures she still, ha?

Pompey. Troth, sir, she hath eaten up all her beef, and she is herself in the tub.

51. *trot*] *to't* Dyce.

"the power to clutch the hand When his fair angels would salute my palm," where it means simply clench. The latter is the earliest use of the word in this sense in the *New Eng. Dict.* It was a new use, and it is one of the terms that Jonson reprehends Marston for in his *Poetaster*, v. i. (257*a*). Jonson's line is "of strenuous vengeance to clutch the fist" (1601); and Marston's in *Antonio's Revenge*, v. i. (1601): "The fist of strenuous vengeance is clutcht." Jonson makes this one of the worst words Marston has to vomit. Compare Brome, *New Academy* (Pearson, p. 260): "before we parted . . . Some twenty pieces were clutched into this hand," 1600.

49. *tune*] humour, fashion. Compare *Hamlet*, v. ii. 198, etc. And Ben Jonson, *Cynthia's Revels*, iv. i. (172*a*): "Speaks to the tune of a country lady, that comes ever in the rearward or train of a fashion."

50, 51. *drowned i' the last rain*] This probably alludes to destructive floods which took place in London some time in the winter of 1602–03. Dekker, in *The King's Entertainment* (Pearson, i. 277), 15th March 1603, refers to it: "hee that should have compared the emptie and untroden walkes of London, which were to be seen in that late mortally-destroying Deluge, with the thronged streets now." Notable rains, frosts, and storms often help to fix the dates of plays. It is not unlikely that a quibble in "the last rain" (reign) is intended, alluding to these changes due to the new king. This gives substance to Lucio's moralizing.

51. *trot*] commonly applied to an old woman, contemptuously and familiarly, as in *Thersites* (Haz. *Dods.* i. 415), 1527. I know no other example of its use to a man. See Nares and Steevens for examples of the word. Dyce took the liberty of reading "to 't." Old age seems to be the essential sense. See Sherwood's *English-French Dictionary*. We are told presently that Pompey is a bawd of antiquity.

53. *The trick of it?*] The fashion, or custom, of it. Equivalent to "this tune," above. Compare *2 Henry IV.* i. ii. 240. And Ben Jonson, *Poetaster*, ii. i. (1601): "*Chloe.* Is that the fashion of courtiers? . . . it is easily hit on . . . He knows not the trick on 't." Laneham's *Letter* affords a good example (Burn's reprint, p. 50), 1575: "his shirt after the new trick, with ruffs fair starched, sleeked," etc.

55, 56. *Procures*] Captain Whit in Jonson's *Bartholomew Fair*, iv. iii. (191*a*), makes use of this word in probably the present sense, *i.e.* to pimp.

58. *tub*] Quibbling on the two senses of tub; for corning beef, and as used in the sweating cure for venereal diseases. Compare Beaumont and Fletcher, *Custom of the County*, iii. iii.: "and when you catch me in your city powdering tub again, boil me with cabbage." Ben Jonson speaks of the "saltpetre tub." For the other tub, see Nares at *Cornelius*, and at *Tub*, and Beaumont and Fletcher's plays, *passim*. Hence the use of powdered,

Lucio. Why, 'tis good; it is the right of it; it must be so: ever your fresh whore and your powdered bawd: an unshunned consequence; it must be so. Art going to prison, Pompey?

Pompey. Yes, faith, sir.

Lucio. Why, 'tis not amiss, Pompey. Farewell. Go, say I sent thee thither. For debt, Pompey, or how?

Elb. For being a bawd, for being a bawd.

Lucio. Well, then imprison him. If imprisonment be the due of a bawd, why, 'tis his right: bawd is he doubtless, and of antiquity too; bawd-born. Farewell, good Pompey. Commend me to the prison, Pompey. You will turn good husband now, Pompey; you will keep the house.

Pompey. I hope, sir, your good worship will be my bail.

Lucio. No, indeed will I not, Pompey; it is not the wear. I will pray, Pompey, to increase your bondage: if you take it not patiently, why your mettle is the more. Adieu, trusty Pompey. Bless you, friar.

line 60, *i.e.* salted. Nashe uses it: "she sod, rost, and powdered him," *Christ's Teares* (Grosart, iv. 112), 1593. Elsewhere he mentions "powdering beef tubs" (Grosart's *Nashe*, v. 161).

61. *unshunned*] inevitable; that which cannot be shunned.

65. *say I sent thee thither*] This may be merely a piece of chaff, like the modern "mention my name." But at line 200, below, Overdone tells us that Lucio was the cause of her arrest, in his anxiety to do away with evidence against himself for acts of incontinence. Pompey was Overdone's servant (see II. i. 200), and Pompey was included probably in the informations. At I. ii. 70 Lucio seems anxious for his own safety. Now, being a braggart, he cannot refrain from his triumph.

70. *of antiquity*] See note at "trot," line 51.

72. *good husband*] careful economist, good housekeeper, to which sense the following words allude. Compare *Taming of the Shrew*, v. i. 71: "I play the good husband at home." And Nashe, *Foure Letters Confuted* (Gros. ii. 187), 1593: "clapt a paire of double soales on it like a good husband." And G. Harvey, *Trimming of Thomas Nashe* (Gros. iii. 66), 1597: "be a good husband, Tom, and keep thy coat." The primary sense of husband (house-band) is one who keeps the house together.

77. *wear*] fashion. Compare *All's Well*, I. i. 219; and *As You Like It*, II. vii. 34.

79. *mettle*] if you give trouble in jail your shackles (metal) will be the heavier. These two terms were spelt indifferently, and the quibbling is interminable.

Duke. And you.

Lucio. Does Bridget paint still, Pompey, ha?

Elb. Come your ways, sir; come.

Pompey. You will not bail me then, sir?

Lucio. Then, Pompey, nor now. What news abroad, friar? What news?

Elb. Come your ways, sir; come.

Lucio. Go to kennel, Pompey; go.

[*Exeunt Elbow, Pompey, and Officers.*

What news, friar, of the duke?

Duke. I know none. Can you tell me of any?

Lucio. Some say he is with the Emperor of Russia; other some, he is in Rome: but where is he, think you?

Duke. I know not where; but wheresoever, I wish him well.

Lucio. It was a mad fantastical trick of him to steal from the state, and usurp the beggary he was never born to. Lord Angelo dukes it well in his absence; he puts transgression to 't.

88. *to kennel, Pompey*] Johnson says this refers to "Pompey, the common name of a dog." These unproven comments always need examination. No doubt it is now a common name, but, although I have noted down every dog name I ever met in Elizabethan literature, Pompey is not one. It is not in Rider's list, *Bibliotheca Scholastica*, 1589. Nor in the later list (over a hundred) in *The Gentleman's Recreation* (ed. 1721). I think kennel refers merely to his jail, and perhaps a bolt or two. Dogs were not honoured with magniloquent names in Shakespeare's time. Ben Jonson uses kennel as an insulting epithet for a low person's bed in *Bartholomew Fair* and elsewhere.

91, 92. *Some . . . other some*] occurs, as here, in Best's *True Discourse* (Hakluyt, ed. 1811, iii. 110), 1578. And see Acts xvii. 18. "Other-some," alone, is frequent in early writers.

91. *Emperor of Russia*] An imaginary person? At this time Demetrius the impostor was upsetting that kingdom. The name was in men's mouths, Nashe says, in the beginning of 1599 (*Lenten Stuffe*, Grosart's *Nashe*, v. 289): "to approve himselfe an extravagant statesman, catcheth hold of a rush, and absolutely concludeth it is meant of the Emperor of Russia, and that it will utterly marre the traffike into that country." Greene mentions "the Emperours daughter of Russia" as being a powerful alliance for Egistus, in his *Pandesto* (Grosart, iv. 248), 1588.

96. *fantastical trick*] absurd whim. We have had "fantastic tricks" already, II. ii. 121.

98. *dukes it*] plays the duke. Compare "lords it," *2 Henry VI.* IV. viii. 47, and earlier in Spenser. Shakespeare has "queen it," *Winter's Tale*, IV. iii. 474, and "prince it," *Cymbeline*, III. iii. 85; both later plays, as Mr. Craig has pointed out. Compare Ben Jonson, *Every Man out of his Humour*, v. ii. (1599): "Beshrew me, he clowns it properly."

Duke. He does well in 't.

Lucio. A little more lenity to lechery would do no harm in him: something too crabbed that way, friar.

Duke. It is too general a vice, and severity must cure it.

Lucio. Yes, in good sooth, the vice is of a great kindred; it is well allied; but it is impossible to extirp it quite, friar, till eating and drinking be put down. They say this Angelo was not made by man and woman after this downright way of creation: is it true, think you?

Duke. How should he be made, then?

Lucio. Some report a sea-maid spawned him; some, that he was begot between two stock-fishes. But it is certain that when he makes water his urine is congealed ice; that I know to be true; and he is a motion generative; that 's infallible.

Duke. You are pleasant, sir, and speak apace.

Lucio. Why, what a ruthless thing is this in him, for the rebellion of a codpiece to take away the life

115. *is a motion generative*] *is a motion ungenerative* Theobald, *has no motion generative* Capell, *is a notion generative* Upton conj.

105. *extirp*] eradicate. Occurs in *1 Henry VI.* III. iii. 24. An older form than extirpate. Ben Jonson has "extirp the memory Of such an act," in *The Fox*, IV. ii. (1605), an expression borrowed by Webster in *The White Devil* (1612). In the literal sense "extirp" occurs in the earlier part of the sixteenth century.

111. *sea-maid*] mermaid, as in *Midsummer-Night's Dream*, III. ii. 115. Seems to be a rare word, but Ben Jonson uses it in his *Masque of Blackness*, 1605–1606.

112. *stock-fish*] a kind of small cod imported from Newfoundland, Iceland, and Scandinavia. Hence, besides insensibility, it conveyed the idea of coldness. Nashe, speaking of Iceland, says, "how came I to digresse to such a dull, Lenten Northren Clyme, where there is nothing but stockfish," *Terrors of the Night* (Grosart, iii. 242), 1594.

115. *a motion generative*] a puppet appearing to be generative or possessed of breeding powers. An imitation, or a fraud. Generative has the sense of "pertaining to generation." Like several other passages in this play, it is easier to believe that we know the author's meaning than to fit that meaning to his words.

115. *infallible*] quite certain. See *Love's Labour's Lost*, IV. i. 114. Very common in Gabriel Harvey. The expression in the text occurs in Chapman's *Mons D'Olive*, V. i.

116. *speak apace*] talk'd apace, occurs in *Love's Labour's Lost*, V. ii. 369. The adverb is a favourite with Shakespeare. Tibbet Talkapace is a character in *Ralph Roister Doister*.

118. *codpiece*] "a part of the male dress, very indelicately conspicuous in the poet's time" (Schmidt). It was in vogue from the fifteenth to the

of a man! Would the duke that is absent have done this? Ere he would have hanged a man for the getting a hundred bastards, he would have paid for the nursing a thousand: he had some feeling of the sport; he knew the service, and that instructed him to mercy.

Duke. I never heard the absent duke much detected for women; he was not inclined that way.

Lucio. O, sir, you are deceived.

Duke. 'Tis not possible.

Lucio. Who? not the duke? yes, your beggar of fifty, and his use was to put a ducat in her clack-dish; the duke had crotchets in him. He would be drunk too; that let me inform you.

Duke. You do him wrong, surely.

Lucio. Sir, I was an inward of his. A shy fellow was the duke; and I believe I know the cause of his withdrawing.

Duke. What, I prithee, might be the cause?

125. *detected*] *detracted* Capell. 134. *shy*] *sly* Hanmer.

seventeenth century. Urquhart's *Rabelais* (ii. 18) has an interesting note. References are endless.

125. *detected*] accused, informed against. *New Eng. Dict.* quotes from Hooker's *Ecclesiastical Polity*, 1594: "The Gentlewoman goeth forward, and detecteth herself of a crime." The substantive detect appears to have the same sense (of accusation) in *Greene's Vision* (Grosart, xii. 244), 1593.

129–132. *beggar . . . drunk*] Compare Jonson's *Fox*, I. i. (1605): "Has he children? . . . Some dozen or more, that he begot on beggars . . . When he was drunk."

130. *clack-dish*] or clap-dish. A wooden dish with a movable cover, which beggars carried for alms. They clattered the lid to attract attention. It is said to have been used originally by lepers and other infectious beggars, enabling them to keep a sufficient distance away. Steevens quotes from Henderson's Supplement to Chaucer's *Troilus and Cresseid:* "begging from hous to hous, With cuppe and clappir like a lazarous." Nares has a good article on the subject. Bullen has an apposite quotation from Holinshed, ii. 1082, in a note to Middleton's *Family of Love* (iii. 75). When Panurge played the bones (*Rabelais*, ii. 19) with an oxrib and two pieces of black ebony he "made such a noise as the lepers of Britanny use to do with their clappering clickets." The usual form is clap-dish.

131. *crotchets*] odd fancies. See *Merry Wives of Windsor*, II. i. 159, and note, Arden edition, p. 73. And Jonson, *The Fox*, v. vii.: "I must have my crochets, And my conundrums!"

134. *inward*] intimate. Middleton uses the word in *Michaelmas Term*, 1607.

134. *shy*] reserved, "deep." But see note, v. i. 336.

Lucio. No, pardon: 'tis a secret must be locked within the teeth and the lips; but this I can let you understand, the greater file of the subject held the duke to be wise.

Duke. Wise! why, no question but he was.

Lucio. A very superficial, ignorant, unweighing fellow.

Duke. Either this is envy in you, folly, or mistaking: the very stream of his life and the business he hath helmed must upon a warranted need give him a better proclamation. Let him be but testimonied in his own bringings-forth, and he shall appear to the envious a scholar, a statesman and a soldier. Therefore you speak unskilfully; or, if your knowledge be more, it is much darkened in your malice.

Lucio. Sir, I know him, and I love him.

Duke. Love talks with better knowledge, and knowledge with dearer love.

Lucio. Come, sir, I know what I know.

Duke. I can hardly believe that, since you know not what you speak. But, if ever the duke return, as our prayers are he may, let me desire you to make your answer before him: if it be honest you have spoke, you have courage to maintain it. I am bound to call upon you; and, I pray you, your name?

155. *dearer*] Hanmer; *deare* F 1, 2; *dear* F 3, 4.

140. *file*] "A row of persons" (*New Eng. Dict.*). Compare *Coriolanus*, I. vi. 43. The greater file, the majority. Compare Fletcher's *Island Princess*, I. iii.: "darest thou hold me So far behind thy file I cannot reach thee."

143. *unweighing*] thoughless, empty-headed.

146. *helmed*] steered. In *Coriolanus*, I. i. 81, the rulers of Rome are called "the helms of the state." And compare Jonson's *Silent Woman*, II. ii. (1609): "I wonder that he is not called to the helm, and made a counsellor."

146. *upon a warranted need*] were a warrant necessary.

147. *proclamation*]declaration. Compare *All's Well*, I. iii. 180. The ordinary sense of proclamation (public notices, with which James I. flooded the country on his accession) is very common in Shakespeare.

147, 148. *testimonied*] witnessed, proved by testimony.

150. *unskilfully*] without discernment or sagacity. The adjective has the same sense in *Othello*, I. iii. 27.

Lucio. Sir, my name is Lucio, well known to the duke.

Duke. He shall know you better, sir, if I may live to report you.

Lucio. I fear you not.

Duke. O! you hope the duke will return no more, or you imagine me too unhurtful an opposite. But indeed I can do you little harm; you'll forswear this again.

Lucio. I'll be hanged first: thou art deceived in me, friar. But no more of this. Canst thou tell if Claudio die to-morrow or no?

Duke. Why should he die, sir?

Lucio. Why? for filling a bottle with a tun-dish. I would the duke we talk of were returned again: this ungenitured agent will unpeople the province with continency; sparrows must not build in his house-eaves, because they are lecherous. The duke yet would have dark deeds darkly answered; he would never bring them to light: would he were returned! Marry, this Claudio is condemned for untrussing. Farewell, good friar; I prithee, pray for me. The duke, I say to thee again, would eat mutton on Fridays. He's not

186, 187. *He's not past it yet, and I say to thee*] Hanmer, Mason, Cambridge; *He's now past it, yet (and I say to thee)* Ff.

169. *opposite*] opponent. Frequent in Shakespeare. Compare Ben Jonson, *Cynthia's Revels*, v. ii. (1600): "possess your opposite, that the green your mistress wears, is her rejoicing . . . you give him the dor."

178. *ungenitured agent*] "whose blood Is very snow-broth" (i. iv. 57, 58). Barren. See *New Eng. Dict.* in v. *Geniture.*

181. *dark deeds darkly answered*] See v. i. 279.

184. *untrussing*] undoing the points and letting down the hose. The application here is obvious. The usual sense is whipping, or scourging. "Off with thy gowne and untrusse, for I meane to lash thee mightily," Nashe, *Pierce Penilesse* (Grosart, ii. 65), 1592. The word was very much in people's mouths at this time on account of the wars between Jonson and Marston with Dekker. Dekker's play, *Satiromastix, or The Untrussing of the Humorous Poet* (1602), was perhaps the most stirring dramatic event of the day. See also Jonson's *Poetaster*, iv. iv. and v. i.; and his *Every Man out of his Humour*, ii. i., where the Folios print the word in italics, indicating its noteworthiness perhaps.

186. *eat mutton on Fridays*] The primary reference is of course to fasting on Fridays in Lent. The fasts of the Roman Catholic Church were continued in Protestant England for the provident purpose of helping on the fisheries and increasing the number of sailors. See

past it yet, and I say to thee, he would mouth with a beggar, though she smelt brown bread and garlic: say that I said so. Farewell. [*Exit.*

Duke. No might nor greatness in mortality
Can censure 'scape: back-wounding calumny
The whitest virtue strikes. What king so strong
Can tie the gall up in the slanderous tongue?
But who comes here?

Enter ESCALUS, *Provost, and Officers with* MISTRESS OVERDONE.

Escal. Go: away with her to prison!

Overdone. Good my lord, be good to me; your honour is accounted a merciful man; good my lord.

Escal. Double and treble admonition, and still forfeit in the same kind! This would make mercy swear and play the tyrant.

Wheatley's Introduction to his edition of Jonson's *Every Man in his Humour*. The remark is especially made to the Duke as a "brother of a gracious order." These laws were put into fresh motion by James I. See *Court and Times of James I.* i. 90 (1609); and their unpopularity is constantly referred to. Mutton had also another meaning (prostitute) commonly met with. So in Webster's *Appius and Virginia*, III. ii.: "mutton's mutton now. *Virginia.* Why, was it not so ever? *Corbulo.* No, madam, the sinners i' the suburbs had almost ta'en the name quite away from it, 'twas so cheap and common." See Nashe's *Lenten Stuffe* (Grosart, v. 254), and Jonson, *The Fox*, I. i.

186, 187. *not past it yet*] I agree with M. Mason that "Hanmer's amendment appears absolutely necessary." Otherwise there is no force in the previous sentence, or rather there would be contradiction. Nevertheless Johnson and Steevens disagree, giving no reasons.

188. *smelt*] smelt of, as in *Merry Wives*, III. ii. 69, etc.

188. *brown bread*] brown bread had a bad name. Breton, in *Choice, Chance, and Change*, 1606, talks of a fool who "loves the Broune loafe better than the White." And Nashe uses the term "fusty brown-bread" in *Christ's Teares* (Grosart, iv. 187, 188), 1593. Brown bread was made from rye and unsifted meal. See Harrison's *Description of England*, ii. 6, 1587. In *Wily Beguiled* (1606) the expression "broun bread clown" occurs.

188, 189. *brown bread and garlic*] Lenten fare. Barnabe Googe, in *The Popish Kingdome*, 1570 (reprint, folio 49), says of Lent: "fasting long approching doe appeare: In fourtie dayes they neither milke, nor fleshe, nor egges doe eate . . . Both Ling and salt fishe they devoure, and fishe of every sorte, Whose purse is full . . . But onyans, browne bread, leekes and salt, must poore men dayly gnaw."

190. *mortality*] human life. Compare *Henry V.* I. ii. 28.

200. *play the tyrant*] So Cotgrave, "Tyranniser. To tyrannise, or play the Tirant," 1611. And Ben Jonson, *Alchemist*, v. i. (65*b*): "Play not the tyrant." And see his *Catiline*, II. i. (95*b*).

Prov. A bawd of eleven years' continuance, may it please your honour.

Overdone. My lord, this is one Lucio's information against me. Mistress Kate Keepdown was with child by him in the duke's time; he promised her marriage; his child is a year and a quarter old, come Philip and Jacob; I have kept it myself, and see how he goes about to abuse me!

Escal. That fellow is a fellow of much license: let him be called before us. Away with her to prison! Go to; no more words.

[*Exeunt Mistress Overdone and Officers.*

Provost, my brother Angelo will not be altered; Claudio must die to-morrow. Let him be furnished with divines, and have all charitable preparation: if my brother wrought by my pity, it should not be so with him.

Prov. So please you, this friar hath been with him, and advised him for the entertainment of death.

Escal. Good even, good father.

Duke. Bliss and goodness on you!

Escal. Of whence are you?

Duke. Not of this country, though my chance is now
To use it for my time: I am a brother
Of gracious order, late come from the See
In special business from his Holiness.

219. *even*] F 4; *'even* F 1, 2, 3. 224. *See*] Theobald, *sea* Ff.

203. *Lucio's information*] See note at line 64, above.

207. *come*] next, when the time arrives. Still a common vulgarism in some districts. So "come Lammas eve" (*Romeo and Juliet*, I. iii. 17), and "come peascod time" (*2 Henry IV.* II. iv. 413). The expression seems rare in literature. *New Eng. Dict.* has one earlier, Hoccleve, 1420, and the next, after Shakespeare, Southey, 1799.

207. *Philip and Jacob*] next May 1st, the festival of St. Philip and St. James. Mr. Craig sends me references to Tusser's *Five Hundred Points of Good Husbandry*: "At Philip and Jacob away with the lambs." And in Hakluyt (Maclehose, i. 33), in *A Chronicle of the Kings of Man taken out of M. Camdens Chorographie* (1598): "In the yeere 1185 the Sunne was eclipsed upon the feast of S. Philip and Jacob."

224. *the See*] commonly misprinted "Sea." Malone refers to Holinshed's *Chronicle*. In Googe's *Popish Kingdome* (1570) is an example: "The Sea of Rome doth make them all to tremble at the name" (folio 17).

Escal. What news abroad i' the world?

Duke. None, but that there is so great a fever on goodness, that the dissolution of it must cure it: novelty is only in request; and it is as dangerous to be aged in any kind of course, as it is virtuous to be constant in any undertaking. There is scarce truth enough alive to make societies secure, but security enough to make fellowships accursed. Much upon this riddle runs the wisdom of the world. This news is old enough, yet it is every day's news. I pray you, sir, of what disposition was the duke?

Escal. One that, above all other strifes, contended especially to know himself.

Duke. What pleasure was he given to?

Escal. Rather rejoicing to see another merry, than merry at any thing which professed to make him rejoice: a gentleman of all temperance. But leave we him to his events, with a prayer they may prove prosperous; and let me desire to know how you find Claudio prepared. I am made to understand that you have lent him visitation.

Duke. He professes to have received no sinister

229. *and it is as*] F 3, 4; *and as it is as* F 1, 2.

228. *dissolution*] destruction.

229. *only*] pre-eminently, specially. Compare Greene, *Follie and Love* (Grosart, iv. 201): "This onelie is the strangest case that ever chanced unto me." And Ben Jonson, *Catiline*, v. iv.: "That renowned good man That did so onelie embrace his country." The Duke does not mean to say (as Schmidt explains) that nothing but novelty was in request.

230, 231. *it is virtuous to be constant*] Is not the Duke complaining here of the danger of adhering to any course, in an age of novelty? And if so is it not an immediate contradiction of that sentiment to announce that it is virtuous to be constant? I should like to expunge "virtuous," and let the meaning be "dangerous to be constant." But perhaps the Duke means the commonplace — constancy is a virtue.

233. *security . . . accursed*] alludes to giving security for one's friend. The dangers of suretyship are constantly referred to. Ben Jonson has nearly the same words: "But since it is no part of wisdom in these days to come into bonds," *Poetaster*, iv. iii. Holt White refers to Proverbs xi. 15. And add vi. 1, 2. Whitney enumerates the "Seven Sages and their Sentences" in his *Choice of Emblems*, 1586: "And Thales, laste of all the Sages sayd, Flee sowertiship, for feare thou be betrayd" (Greene's edition, p. 130).

243. *events*] businesses.

246. *lent him visitation*] priestly visit. Visitation means visit in the ordinary sense, frequently in Shakespeare; he has not the substantive visit,

measure from his judge, but most willingly humbles himself to the determination of justice; yet had he framed to himself, by the instruction of his frailty, many deceiving promises of life, which I by my good leisure have discredited to him, and now is he resolved to die.

Escal. You have paid the heavens your function, and the prisoner the very debt of your calling. I have laboured for the poor gentleman to the extremest shore of my modesty; but my brother justice have I found so severe, that he hath forced me to tell him he is indeed Justice.

Duke. If his own life answer the straitness of his proceeding, it shall become him well; wherein if he chance to fail, he hath sentenced himself.

Escal. I am going to visit the prisoner. Fare you well.

Duke. Peace be with you!

[*Exeunt Escalus and Provost.*

He who the sword of heaven will bear
Should be as holy as severe;
Pattern in himself to know,
Grace to stand, an virtue go;

269, 270. *Pattern . . . go*] *Patterning himself to know, In grace to stand, in virtue go* Johnson conj.

257. *shore*] limit. Compare *Tempest*, v. 81.

267–270. *He who . . . go*] Compare, for the general sentiment, Jonson's *Cynthia's Revels*, v. iii., 1600 (last words): "Princes that would their people should do well Must at themselves begin, as at the head; For men by their example, pattern out Their imitations and regard of laws; A virtuous court a world to virtue draws."

270. *an virtue go*] if it becomes slack, or fails. "An," the conjunction meaning "if," is almost invariably written "and" in the early editions. It appears to me to give excellent sense here where none obtained before. He should know in himself a pattern for others, and virtuous disposition to stand upright if it fails elsewhere. This may be a quotation from an educational text-book of the time. Nashe has nearly identical words, undoubtedly a reference of the kind: "These are signes of good education, I must confesse, and arguments of In grace and vertue, to proceed," *Unfortunate Traveller* (Grosart, v. 14), 1594. And again, in *Summer's Last Will* (Grosart, vi. 105), 1592: "Go forward, in grace and vertue to proceed; but let us have no more of these grave matters."

More nor less to others paying
Than by self-offences weighing.
Shame to him whose cruel striking
Kills for faults of his own liking!
Twice treble shame on Angelo,
To weed my vice and let his grow!
O, what may man within him hide,
Though angel on the outward side!
How may likeness made in crimes,
Making practice on the times,
To draw with idle spiders' strings
Most ponderous and substantial things!
Craft against vice I must apply:
With Angelo to-night shall lie
His old betrothed but despised:
So disguise shall, by the disguised,

279–281. *may . . . To draw*] *many . . . Draw* Harness. 279. *likeness made in crimes*] Ff, *that likeness made in crimes* Theobald, *that likeness shading crimes* Hanmer, *such likeness trade in crimes* Heath, *likeness wade in crimes* Malone conj. (withdrawn). 280. *Making practice*] *Mocking practise* Malone conj., etc. etc. 281. *To draw*] *Draw* Theobald, *So draw* Staunton.

276. *To . . . grow!*] To weed vice in every one else, and cherish his own.

278. *angel*] quibbling on Angelo.

279–282. *How may . . . things*] This passage is generally regarded as corrupt. Many emendations have been suggested, none of which are satisfactory, and all are rather violent. Malone's conjecture depends on giving the meaning "seeming virtue" to likeness. Steevens says very rationally, "I neither comprehend the lines before us as they stand in the old edition, or with the aid of any changes hitherto attempted: and must therefore bequeath them to the luckier efforts of future criticism." They are poor lines whatever be the meaning, and the soliloquy reminds one of the rhymed prose in *Pericles*, spoken by Gower; or the casket-writing in the *Merchant of Venice*. I would suggest one very slight alteration, but a radical one, and I lack the courage to make it. In these two short lines (275, 276) of eleven words, three begin with "ma." Perhaps only two should so begin, and the other should be "my" not "may." The compositor's eye may have become confused. The Duke is condemning Angelo with the utmost severity. He is the more indignant that his likeness (representative), compacted in sin, is practising on these wicked opportunities to work out important matters of life and death by such vain and guileful methods. Cobweb was constantly used at this time of craft and deceit. It is a favourite metaphor of Jonson's. Compare *Sejanus*, III. i. (1603): "now they work: Their faces run like shittles: they are weaving some curious cobweb to catch flies."

286–288. *So disguise . . . contracting*] "So disguise shall, by means of a person disguised, return an injurious demand with a counterfeit person" (Johnson). As a modern editor says, "perspicuity is sacrificed to a jingle of words." This unShakespearian chorus of the

Pay with falsehood false exacting,
And perform an old contracting. [*Exit.*

ACT IV

SCENE I.—*The moated Grange at St. Luke's.*

Enter MARIANA *and a Boy. Boy sings.*

Take, O take those lips away,
That so sweetly were forsworn;
And those eyes, the break of day,
Lights that do mislead the morn:
But my kisses bring again, 5
bring again,
Seals of love, but seal'd in vain,
seal'd in vain.

Mari. Break off thy song, and haste thee quick away:
Here comes a man of comfort, whose advice 10
Hath often still'd my brawling discontent. [*Exit Boy.*

7. but] though Fletcher.

Duke's is not justified (like those in *Pericles*) by its assistance to the business in hand. It is a needless interpolation. It seems to me to be suggested in some places by some of the early "Books of Courtesy," like Seager's *Schoole of Vertue*. See note at line 266. See Gifford's note to the Chorus in Ben Jonson's *Catiline*, Act I.

Act IV. Scene I.

1. Take, O take] In Fletcher's *Bloody Brother* (acted 1636–7), Act v. sc. ii., this song appears with the addition of another verse addressed to a woman:

"Hide, O hide those hills of snow[1]
Which thy frozen bosom bears,
On whose tops the pinks that grow
Are of those that April wears.
But first set my poor heart free,
Bound in those icy chains by thee."

4. Lights] a favourite poetical term for the eyes. Compare Sidney's *Astrophel and Stella*, Sonnet lx.: "The windows now, through which this heavenly guest Looks o'er the world, and can find nothing such Which dare claim from those lights the name of best." And Jonson, *Staple of News*, IV. i.: "Her eyes their [lovers] lights and rivals to the stars."

7. Seals of love] Compare *Sonnet* cxlii.; and *Venus and Adonis*, 511. Jonson has it in *The Silent Woman*, II. iii.: "Let me now be bold to print on those divine lips the seal of being mine."

[1] Compare "Cupid's Alps," *Ovid's Banquet of Sense*, by G. Chapman, 1595.

Enter DUKE, *disguised as before.*

I cry you mercy, sir; and well could wish
You had not found me here so musical:
Let me excuse me, and believe me so,
My mirth it much displeas'd, but pleas'd my woe.
Duke. 'Tis good: though music oft hath such a charm
To make bad good, and good provoke to harm.
I pray you tell me, hath anybody inquired for me here to-day? Much upon this time have I promised here to meet.
Mari. You have not been inquired after: I have sat here all day.
Duke. I do constantly believe you. The time is come even now. I shall crave your forbearance a little: may be I will call upon you anon, for some advantage to yourself.
Mari. I am always bound to you. [*Exit.*

Enter ISABELLA.

Duke. Very well met, and well come.
What is the news from this good deputy?
Isab. He hath a garden circummur'd with brick,
Whose western side is with a vineyard back'd;
And to that vineyard is a planched gate,
That makes his opening with this bigger key;
This other doth command a little door

15. *it*] *is* Warburton.

12. *I cry you mercy*] I beg your pardon. A common expression. See *Othello*, v. i. 69 (note).

18. *anybody*] Two words here, and in *Merry Wives* I. iv. 4, in the old edition.

20. *meet*] "appear, be present" (Schmidt). Compare *Merry Wives*, II. iii. 5, and *As You Like It*, v. ii. 129.

23. *constantly*] certainly.

28. *well met*] a common greeting; "glad to see you." Shakespeare has elsewhere "fairly met," "happily met," "kindly met." So Johnson, *Alchemist*, I. i.: "What! my honest Abel? Thou art well met here."

30. *circummur'd*] walled around. Words with *circum* did not meet with much success fortunately. Some of the early dictionaries (Cockeram, *e.g.*) proposed columns of them.

32. *planched*] planked, wooden, boarded. So in Cunningham's *Revels Accounts* (Shaks. Soc., p. 67), 1573: "Planche boorde and sparres." See Nares and Halliwell.

Which from the vineyard to the garden leads;
There have I made my promise
Upon the heavy middle of the night
To call upon him.

Duke. But shall you on your knowledge find this way?

Isab. I have ta'en a due and wary note upon 't:
With whispering and most guilty diligence,
In action all of precept, he did show me
The way twice o'er.

Duke. Are there no other tokens
Between you 'greed concerning her observance?

Isab. No, none, but only a repair i' the dark;
And that I have possess'd him my most stay
Can be but brief; for I have made him know
I have a servant comes with me along,
That stays upon me, whose persuasion is
I come about my brother.

Duke. 'Tis well borne up.
I have not yet made known to Mariana
A word of this. What, ho! within! come forth.

Re-enter MARIANA.

I pray you, be acquainted with this maid;
She comes to do you good.

Isab. I do desire the like.

Duke. Do you persuade yourself that I respect you?

Mari. Good friar, I know you do, and have found it.

Duke. Take then this your companion by the hand,

36–38. *There . . . him*] two lines in Ff, ending *upon the, him.* As here S. Walker conj., Cambridge, Globe; prose Delius, Staunton, Craig. 42. *action all of precept*] *precept of all action* Johnson conj. 56. *have*] *I have* Pope, *oft have* Staunton.

37. *heavy*] drowsy.

42. *action all of precept*] precept all of action would read better. A justice's precept or written order is often mentioned.

44. *observance*] of the precepts Isabella has received. Compare Nashe's *Christ's Teares* (Grosart, iv. 256), 1594: "Our Lawes . . . allow no rewarde to theyr temperate observants."

46. *possess'd him*] informed him, impressed upon him.

50. *borne up*] sustained. Compare *Hamlet*, I. v. 95: "my sinews bear me stiffly up."

Who hath a story ready for your ear.
I shall attend your leisure: but make haste;
The vaporous night approaches.

Mari. Will 't please you walk aside?

[*Exeunt Mariana and Isabella.*

Duke. O place and greatness! millions of false eyes
Are stuck upon thee: volumes of report
Run with these false and most contrarious quests
Upon thy doings: thousand escapes of wit
Make thee the father of their idle dream
And rack thee in their fancies!

Re-enter MARIANA *and* ISABELLA.

Welcome! How agreed?

Isab. She 'll take the enterprise upon her, father,
If you advise it.

61–66. *O place . . . fancies*] Warburton would tranfer these lines to III. ii. 191. 63. *these*] *their* Hanmer; *quests*] *quest* F 1. 65. *dream*] Ff (*dreame*), *dreams* Pope, Globe; *an idle dream* Rowe. 66. *Welcome! How agreed?*] *Well! agreed?* Hanmer.

61–64. *O place and greatness . . . Upon thy doings*] Stevens refers to Chaucer's *Sompnoures Tale*, Tyrwhitt's ed., verse 633. The wording of these lines recalls a part of Jonson's description of Fame from Virgil's *Æneid*, Book iv., in *Poetaster*, Act v. (1601), the sentiment here being subjective, not objective, as in Jonson: "a monster vast, And dreadful. Look, how many plumes are placed On her huge corps, so many waking eyes Stick underneath; And which may stranger rise In the report, as many tongues she bears, As many mouths, as many listening ears." Warburton very naturally remarked that this fine speech seems out of place here, and foreign to the immediately present subject. But Johnson's reply is sufficient: "There was a necessity to fill up the time in which the ladies conversed apart."

61, 62. *eyes Are stuck upon thee*] Compare *Timon of Athens*, IV. iii. 263–266: "the eyes and hearts of men . . . That numberless upon me stuck as leaves Do on the oak." And *A Lover's Complaint*, 81: "maiden's eyes stuck over all his face." And compare Jonson's *Sejanus*, II. iv. (1603): "Were all Tiberius' body stuck with eyes And every wall and hanging in my house Transparent . . . I would hate To . . . change an act."

63. *contrarious*] adverse, as in "contrarious winds" in *1 Henry IV.* v. i. 52. Compare Nashe, *Terrors of the Night* (1593): "From the unequall and repugnant mixture of contrarious meates . . . many of our mystic cogitations proceede."

63. *quests*] inquiries. Compare Jonson, *Fox*, IV. i.: "If the senate Right not my quest in this, I will protest them To all the world no aristocracy." Steevens compares this passage with *Richard III.* v. iii. 193–195.

66. *rack*] distort. Compare Ben Jonson, *Poetaster*, v. i. (261*a*): "And if at any time you chance to meet some Gallo-Belgic phrase, you shall not straight Rack your poor verse to give it entertainment."

Duke. It is not my consent,
But my entreaty too.
Isab. Little have you to say
When you depart from him, but, soft and low,
"Remember now my brother."
Mari. Fear me not.
Duke. Nor, gentle daughter, fear you not at all.
He is your husband on a pre-contract:
To bring you thus together, 'tis no sin,
Sith that the justice of your title to him
Doth flourish the deceit. Come, let us go:
Our corn 's to reap, for yet our tithe 's to sow.
[*Exeunt.*

SCENE II.—*A Room in the Prison.*

Enter Provost and POMPEY.

Prov. Come hither, sirrah. Can you cut off a man's head?
Pompey. If the man be a bachelor, sir, I can; but if he be a married man, he 's his wife's head, and I can never cut off a woman's head.

77. *Our . . . sow*] *Our tythe's to reap, for yet our corn's to sow* Capell conj. MS. (Cambridge); *tithe's*] *Tithes'* F 1, 2, 3; *Tythes* F 4; *tilth's* Hanmer (Warburton).

76. *flourish*] adorn, embellish. Compare Holinshed, iii. 1323 (1587): "Deceipt [sheweth] finest when he is cunninglie florished" [*New Eng. Dict.*]. And Greene, *A Princelie Mirrour* (Grosart, iii. 7): "I give quoth he another mans picture, but freshlie flourished with mine owne coulours."

77. *tithe*] Malone, Steevens, and others of the early commentators favoured Warburton's suggestion which gives plain sense. An easy metaphor for an ecclesiastic to make use of. "Predial tithes" are those which arise from grain of all sorts, hay, etc. Nashe uses the verb tithe vaguely twice (Grosart, iv. 69; v. 114) in applied senses. Thiselton ("Textual Notes") says the word has here "relation to pre-contract (line 73), the associating idea being obligation." "Tithe of corn," and "reap" in connection with "sow" are familiar Biblical language.

Scene II.

4. *wife's head*] See Ephesians v. 23: "For the husband is the head of the wife."

5. *can never cut off a woman's head*] Does this refer to the law that "burning was especially the punishment appropriated to women convicted of treason and witchcraft"? Derrick was the hangman at this time. See Nares (in

Prov. Come, sir, leave me your snatches, and yield me a direct answer. To-morrow morning are to die Claudio and Barnardine. Here is in our prison a common executioner, who in his office lacks a helper: if you will take it on you to assist him, it shall redeem you from your gyves; if not, you shall have your full time of imprisonment, and your deliverance with an unpitied whipping, for you have been a notorious bawd.

Pompey. Sir, I have been an unlawful bawd time out of mind; but yet I will be content to be a lawful hangman. I would be glad to receive some instruction from my fellow partner.

Prov. What ho, Abhorson! Where's Abhorson, there?

Enter ABHORSON.

Abhor. Do you call, sir?

Prov. Sirrah, here's a fellow will help you to-morrow in your execution. If you think it meet, compound with him by the year, and let him abide here with you; if not, use him for the present and dismiss him. He cannot plead his estimation with you; he hath been a bawd.

Abhor. A bawd, sir? Fie upon him! he will discredit our mystery.

v. Derrick) for a reference to his offence against a condemned woman which appears to be referred to in Dekker's *Satiromastix* (Pearson, p. 218), and possibly here. The passage in Dekker is "*Tucca.* How dost thou my smug Belimperia? how dost thou? hands off my little bald Derricke, hands off."

6. *snatches*] "Fragments of wit" (Schmidt). Compare Nashe, *Death of Martin* (Gros. v. 173): "and they be not caught in the snatch against their will." Used similarly to the word "catch." Smartness of speech.

8.] Barnardine is a character in Marlowe's *Jew of Malta*, 1591–2.

13. *unpitied*] pitiless, unmerciful.

15, 16. *time out of mind*] Pompey is an old man (see III. ii. 69). "Time out of mind" occurs in Foxe's *Book of Martyrs*, 1558, according to Oliphant, *New English* (i. 540). Nashe has it in *Pierce Penilesse* and elsewhere. And see *Romeo and Juliet*, I. iv.

23, 24. *compound with*] agree with, come to terms with. Compare *Lear*, I. ii. 139.

29. *mystery*] handicraft, business. Hence the name "mystery plays" originally acted by the guilds, companies, or trades. All occupations, whether of arts or sciences, were so called. Duelling is Bobadil's mystery, etc. etc.

Prov. Go to, sir; you weigh equally; a feather will turn the scale. [*Exit.*

Pompey. Pray, sir, by your good favour—for, surely, sir, a good favour you have, but that you have a hanging look—do you call, sir, your occupation a mystery?

Abhor. Ay, sir; a mystery.

Pompey. Painting, sir, I have heard say is a mystery; and your whores, sir, being members of my occupation, using painting, do prove my occupation a mystery; but what mystery there should be in hanging, if I should be hanged, I cannot imagine.

Abhor. Sir, it is a mystery.

Pompey. Proof?

Abhor. Every true man's apparel fits your thief: if it

44, 48. Abhor. *Every . . . thief*] Capell, Steevens, Cambridge, Globe; Abhor. *Every . . . thief* (44), Clown (*i.e.* Pompey). *If it be . . . thief* (45–48) Ff; Abh. *Every . . . thief, Clown:* (*i.e. Pompey*) *if it be . . . thief* (48) Theobald.

32–34. *good favour . . . hanging look*] Compare Jonson's *Every Man in his Humour*, II. i.: "he's a gallant, cavaliero too, right hangman cut." The quibble here on a downcast expression and one born to be hanged is probably an old one. Compare "his expression is perfect gallows" (*Tempest*, I. i.).

44, 45.] Capell's emendation is obviously right. The error in the Folio makes nonsense of the dialogue. Pompey asks a question and gets his answer; he does not answer his own direct inquiry.

44–48.] Pompey's argument was: Painting is a craft, whores use painting, therefore their trade is a craft or respectable mystery. And since he belonged to a kindred occupation, both Pompey's and Overdone's occupations ranked as mysteries. Abhorson replies, similarly I can show that thieves and hangmen's trades belong to the dignity of a mystery. A fitter of apparel's occupation is a mystery (a tailor's craft); a thief fits himself from every true man, therefore his business is a mystery. And I, the hangman, find the thief's apparel big enough for my use, who am a true man, so that I am also a member of the thief's occupation or mystery. This is the argument, but the locution is decidedly involved, not to say higgledy-piggledy. See Heath's note in Steevens. In Ben Jonson's *Fox*, III. i., Mosca, the parasite, is so pleased with his calling that he similarly extols it: "O! your parasite Is a most precious thing, dropt from above . . . I muse the mystery was not made a science, It is so liberally profest!"

44. *true man*] honest man. The expression almost invariably introduced "thief." There are about a dozen examples in Shakespeare alone; more, indeed, than other writers supply. See, however, Armin's *Two Maids of Moreclacke* (Grosart, p. 98), and Middleton's *Mayor of Quinborough*, iii. See also Nares. It is as old as Chaucer's *Squyeres Tale*, 537. And Nashe, *Foure Letters Confuted* (Grosart, ii. 236), 1593: "One true man is stronger than two thieves."

44. *apparel*] Steevens quotes from *Promos and Cassandra*, 1578, where

be too little for your thief, your true man thinks it big enough; if it be too big for your thief, your thief thinks it little enough: so every true man's apparel fits your thief.

Re-enter Provost.

Prov. Are you agreed?

Pompey. Sir, I will serve him; for I do find your hangman is a more penitent trade than your bawd; he doth oftener ask forgiveness.

Prov. You, sirrah, provide your block and your axe to-morrow four o'clock.

Abhor. Come on, bawd; I will instruct thee in my trade: follow.

Pompey. I do desire to learn, sir; and I hope, if you have occasion to use me for your own turn, you shall find me yare; for, truly, sir, for your kindness I owe you a good turn.

Prov. Call hither Barnardine and Claudio:

[*Exeunt Pompey and Abhorson.*

The one has my pity; not a jot the other,
Being a murderer, though he were my brother.

59. *yare*] Theobald, *y'are* Ff, *yours* Rowe. 62. *The one*] *Th'one* Ff, *One* Hanmer.

the Hangman says: "Here is nyne and twenty sutes of apparell for my share." The clothes of the condemned man were the hangman's perquisite. So Ben Jonson, *Devil is an Ass*, I. i. (217*a*): "For clothes employ your credit with the hangman, Or let our tribe of brokers furnish you."

59. *yare*] ready, brisk. Occurs several times in Shakespeare. Given as a naval term in Captain Smith's *Accidence for Young Seamen*, 1626, and is still in use dialectically (Scotch). Nashe has it in nautical parlance: "haling of bolings yare," *Terrors of the Night*, 1593. In *Antony and Cleopatra*, III. xiii. 131, we have the same sentiment as here: "like A halter'd neck which does the hangman thank For being yare about him." Dekker has "as yare as a tumbler" (dog), *Satiromastix*, 1602.

60. *good turn*] "One good turn asketh another," Heywood's *Proverbs*, 1546; and in Gosson, *School of Abuse* (Arber, p. 67), 1579. There is probably a quibble here, as Farmer suggested, to the turn of the ladder, the hangman's phrase. Compare *Three Ladies of London* (Hazlitt's Dodsley, vi. 351), 1584: "the hangman's hand Ready to turn the ladder"; and Greene's *James the Fourth* (Grosart, xiii. 279): "*Iaques Gallowes*: What be that? *Andrew.* Marrie, sir, a place of great promotion, where thou shalt by one turn above ground, rid the world of a knave."

Enter CLAUDIO.

Look, here 's the warrant, Claudio, for thy death:
'Tis now dead midnight, and by eight to-morrow
Thou must be made immortal. Where 's Barnardine?

Claud. As fast lock'd up in sleep as guiltless labour
When it lies starkly in the traveller's bones:
He will not wake.

Prov. Who can do good on him?
Well, go; prepare yourself! [*Knocking within.*
But hark, what noise?
Heaven give your spirits comfort! [*Exit Claudio.*
By and by.
I hope it is some pardon or reprieve
For the most gentle Claudio.

Enter DUKE, *disguised as before.*

Welcome, father.

Duke. The best and wholesom'st spirits of the night
Envelop you, good provost! Who call'd here of late?

Prov. None, since the curfew rung.

Duke. Not Isabel?

Prov. No.

65. *dead midnight*] midnight that is still as death: "the dead vast and middle of the night," *Hamlet*, I. ii. 198. And see *Sonnet* xliii.

66. *made immortal*] Compare Nashe, *Unfortunate Traveller* (Grosart, v. 85), 1594: "who having gotten but one piece of my ill golde into their handes, devise of the meanes to make mee immortall." The opposite sense, as in Marlowe's well-known "make me immortal with a kiss," occurs in Jonson's *Staple of News*, III. i. (304*a*), etc.

68. *starkly*] profoundly, perfectly. The usual sense of stark was absolute, complete, perfect. Nashe has stark dead, stark dumb, stark drunk. Ben Jonson has stark security and a stark pimp, a stark reprobate. I am inclined to refer starkly here to sleep: As fast locked up as guiltless labour is in sleep, When it lies starkly in the traveller's bones. As the commentators all interpret starkly, stiffly, I presume I differ with them. Compare Ben Jonson, *Catiline*, IV. ii. (115*b*), 1611: "And wake you from a sleep as stark as death." The primary sense of the Saxon *starc* is strong.

69. *do good on him*] produce any effect, prevail with. Compare *1 Henry IV.* III. i. 198, 199: "She is desperate here . . . one that no persuasion can do good upon."

71. *By and by*] addressed to the person knocking.

74. *The best . . . night*] Compare *Othello*, I. ii. 35.

Duke. They will, then, ere 't be long.
Prov. What comfort is for Claudio?
Duke. There 's some in hope.
Prov. It is a bitter deputy.
Duke. Not so, not so; his life is parallel'd
Even with the stroke and line of his great justice:
He doth with holy abstinence subdue
That in himself which he spurs on his power
To qualify in others: were he meal'd with that
Which he corrects, then were he tyrannous;
But this being so, he 's just. [*Knocking within.*
Now are they come.
[*Exit Provost.*
This is a gentle provost: seldom when
The steeled gaoler is the friend of men. [*Knocking.*

81, 82. *parallel'd Even with the stroke and line of his great justice*] The force of this passage seems to me to have been misunderstood by assigning the nerveless sense of "line made with a pen" (Johnson, Schmidt, etc.) to stroke. Stroke here means sway, influence, a time-honoured signification, but I believe not found elswhere in Shakespeare. The stroke of his great justice is parallel with his power to qualify, as its line (or direction) is with his holy abstinence. "Stroke" in the sense of sway, power, or influence, is given in Nares with the verbs "to bear" or "to have" from More's *Utopia* (trans. Robynson), 1551, and Howell's *Letters*. Oliphant quotes from Tyndall's *Treatise*, ii. 219 (1530): "What a stroke hath Satan among us." And see Skelton, *Why come ye not to Courte* (Dyce, ii. 30), 1522: "There is no man but one, That hathe the stroke alone." Ben Jonson has it in *An Interlude, etc.* (Miscellaneous Pieces, Cunningham's *Gifford*): "Why, can I carry no sway nor stroke among you!" See also Latimer, *Seven Sermons* (Arber rept., p. 63), 1549.

85. *qualify*] abate, moderate. Compare *Othello*, II. iii. 41. And *Sonnet* cix.: "O, never say that I was false of heart Though absence seemed my flame to qualify." I may here note that the use in *Othello* is excellently paralleled by a passage in Nashe's *Prognostication*, 1591 (Grosart, ii. 152): "I would wishe rich men all this winter to sit by a good fire, and hardly to goe to bed without a Cuppe of Sack, and that so qualified with Sugar that they prove not rewmatick."

85. *meal'd with*] Nares makes this word equivalent to or the same as mell, to mingle, mix, a common old word akin to meddle (French *mesler*), which is used elsewhere by Shakespeare. Johnson says "sprinkled," "defiled," and refers to "blood-boltered Banquo" (*Macbeth*), a most inapposite parallel. I imagine the word is right as written, and is used metaphorically to mean composed, compounded with, as bread is of meal. Jonson has the same metaphor from the baker in *Catiline*, IV. ii. (117*b*): "I make just doubt, Whether all good men would not think it done Rather too late, than any man too cruel. *Cato.* Except he were of the same meal and batch."

86, 87. *tyrannous . . . just*] Since the duke knows the deputy's sinfulness, these words are the very essence of the bitterness he repudiated on the deputy's behalf.

89. *steeled*] hardened, as though

How now! What noise? That spirit's possess'd with haste
That wounds the unsisting postern with these strokes.

Re-enter Provost.

Prov. There he must stay until the officer
Arise to let him in; he is call'd up.
Duke. Have you no countermand for Claudio yet,
But he must die to-morrow?
Prov. None, sir, none.
Duke. As near the dawning, provost, as it is,
You shall hear more ere morning.
Prov. Happily
You something know; yet I believe there comes
No countermand: no such example have we.
Besides, upon the very siege of justice,
Lord Angelo hath to the public ear
Profess'd the contrary.

Enter a Messenger.

This is his lordship's man.
Duke. And here comes Claudio's pardon.
Mess. My lord hath sent you this note; and by me

91. *unsisting*] F 1, 2, 3; *insisting* F 4; *unresisting* Rowe; *unresting* Hanmer; *unshifting* Capell; *unlist'ning* Steevens conj.; *resisting* Collier conj.; *unlisting* Mason conj.; *unfeeling* Johnson conj.; *untwisting* Singer. 102, 103. *This . . . man.* Duke. *And . . . pardon*] Knight (Tyrwhitt conj.), Duke. *This . . . man.* Pro. *And . . . pardon* Ff. 102. *lordship's*] Pope, *lords* Ff, omitted Capell.

made of steel. Compared "steeled sense" in *Sonnet* cxii. Jonson has "steeled patience" in *The Case is Altered*, III. iii., 1598.

91. *unsisting*] I do not believe this is a word invented by Shakespeare, since it should mean unstanding, which is one of the things it cannot mean. I imagine a syllable was slurred over before the first "s," and that the mark of elision was lost, and that we should read "un'sisting" for "unassisting, *i.e.* unhelping, helpless. It is an easier slur than unresisting would necessitate.

91. *postern*] a back-door.

94. *countermand*] repeal of sentence, reprieve. See *Richard III.* II. i. 89.

96. *dawning*] the coming dawn. See line 218, below.

100. *siege*] seat. "Masquers in their several sieges" occurs three times in Jonson's stage instruction for his Masques. Commonly used in a less dignified connection. See *Othello*, I. ii. 22.

this further charge, that you swerve not from the smallest article of it, neither in time, matter, or other circumstance. Good morrow; for, as I take it, it is almost day.

Prov. I shall obey him. [*Exit Messenger.*

Duke. [*Aside.*] This is his pardon, purchas'd by such sin
For which the pardoner himself is in;
Hence hath offence his quick celerity,
When it is borne in high authority.
When vice makes mercy, mercy 's so extended,
That for the fault's love is the offender friended.
Now, sir, what news?

Prov. I told you: Lord Angelo, belike thinking me remiss in mine office, awakens me with this unwonted putting-on; methinks strangely, for he hath not used it before.

Duke. Pray you, let 's hear.

Prov. [*Reads.*]

> Whatsoever you may hear to the contrary, let Claudio be executed by four of the clock; and in the afternoon Barnardine. For my better satisfaction, let me have Claudio's head sent me by five. Let this be duly performed; with a thought that more depends on it than we must yet deliver. Thus fail not to do your office, as you will answer it at your peril.

What say you to this, sir?

Duke. What is that Barnardine who is to be executed in the afternoon?

Prov. A Bohemian born, but here nursed up and bred; one that is a prisoner nine years old.

110–115. *This . . . friended*] This aside speech has a resemblance, with its moral inculcations and double rhyme-endings, to the duke's remarks at the end of the last act.

119. *putting-on*] incitement, pressing on, as in *Coriolanus*, II. iii. 260, and elsewhere.

132. *Bohemian*] Compare "Bohemian-Tartar" in *Merry Wives of Windsor*, IV. v. 21. The term was used irrespectively of country, implying wildness, savagery; in a sense akin to that of gipsy, its late equivalent.

133. *a prisoner nine years old*] nine years a prisoner. A peculiar expression paralleled by "my absence was not six months old," *Comedy of Errors*, I. i. 45, and "ere we were two days old at sea," *Hamlet*, IV. vi. 15; and again in *Comedy of Errors*, II. ii. 150.

Duke. How came it that the absent duke had not either delivered him to his liberty or executed him? I have heard it was ever his manner to do so.

Prov. His friends still wrought reprieves for him: and, indeed, his fact, till now in the government of Lord Angelo, came not to an undoubtful proof.

Duke. It is now apparent?

Prov. Most manifest, and not denied by himself.

Duke. Hath he borne himself penitently in prison? how seems he to be touched?

Prov. A man that apprehends death no more dreadfully but as a drunken sleep; careless, reckless, and fearless of what 's past, present, or to come; insensible of mortality, and desperately mortal.

Duke. He wants advice.

Prov. He will hear none. He hath evermore had the liberty of the prison: give him leave to escape hence, he would not: drunk many times a day, if not many days entirely drunk. We have very oft awaked him, as if to carry him to execution, and showed him a seeming warrant for it: it hath not moved him at all.

Duke. More of him anon. There is written in your brow, provost, honesty and constancy: if I read it not truly, my ancient skill beguiles me; but in

146. *reckless*] Theobald; *wreaklesse* F 1, 2, 3; *wreakless* F 4; *reckless* Pope. 148. *desperately mortal*] *mortally desperate* Hanmer.

140. *undoubtful*] undoubted, indubitable.

148. *mortality*] death, as in I. i. 44. So in Jonson's *Staple of News*, v. i. (326*b*): "respecting his mortality" (*i.e.* death).

148. *desperately mortal*] hopelessly devoid of any sense of immortality; a paraphrase of the previous words "reckless of what 's to come." Johnson (followed by Schmidt) says it may mean "likely to die in a desperate state, without reflection or repentance," which means much the same.

151–153. *liberty of the prison . . . entirely drunk*] This picture of prison life was true, till a very recent date, with regard to those who (like Barnardine) had means to indulge in intoxication. Old plays are full of such scenes. Perhaps an even more lamentable condition of things at this time, with regard to our public institutions, is the description of London hospitals in Nashe's *Christ's Teares* (Grosart, p. 242 *et seq.*), 1593.

159. *my ancient skill*] At I. i. 27 the duke has advanced his skill in diag-

the boldness of my cunning I will lay myself in hazard. Claudio, whom here you have warrant to execute, is no greater forfeit to the law than Angelo who hath sentenced him. To make you understand this in a manifested effect, I crave but four days' respite, for the which you are to do me both a present and a dangerous courtesy.

Prov. Pray, sir, in what?

Duke. In the delaying death.

Prov. Alack! how may I do it, having the hour limited, and an express command, under penalty, to deliver his head in the view of Angelo? I may make my case as Claudio's, to cross this in the smallest.

Duke. By the vow of mine order I warrant you, if my instructions may be your guide. Let this Barnardine be this morning executed, and his head borne to Angelo.

Prov. Angelo hath seen them both, and will discover the favour.

Duke. O! death's a greater disguiser, and you may add to it. Shave the head and tie the beard;

181. *tie*] F 1, 4; *tye* F 2, 3; *tire* Theobald conj.; *dye* Simpson conj.

nosing men's natures. The brow was commonly regarded as the touchstone of truth, honesty, and constancy, and the saying "as honest as the skin between your brows" was abundantly common, with various shades of meaning. It is at least as old as *Gammer Gurton's Needle*, 1575. Compare *Much Ado*, III. v. 14.

160. *cunning*] knowledge.

160, 161. *lay myself in hazard*] stake all I am worth.

179. *favour*] features of the face.

181. [*tie*] *the beard*] Steevens gives several examples of the custom of dyeing beards, in support of Simpson's conjecture. But he also suggests that it may have been "usual to tie up the beard before decollation." Johnson thought "a beard tied would give a very new air to the face." It is very improbable the duke would have suggested anything so elaborate as a dye. And if it was usual to "tie up the beard before decollation," there was no need to suggest it. The expression needs explanation. Compare the later tie-wig, or Ramillie wig, in which the curls were tied up. Meanwhile I venture to propose that tie has no business here at all, that it was a printer's error for the "the," and that when inserting the right word he omitted to erase tie; and we should read "shave the head and the beard." Mr. Craig has, however, given me a reference to the expression in the text, which tends to upset my suggestion. It is from Dekker's *Honest Whore*, 1608 (Pearson, ii. 108): "My Vizard is on,

and say it was the desire of the penitent to be so bared before his death: you know the course is common. If any thing fall to you upon this, more than thanks and good fortune, by the saint whom I profess, I will plead against it with my life.

Prov. Pardon me, good father: it is against my oath.

Duke. Were you sworn to the duke, or to the deputy?

Prov. To him, and to his substitutes.

Duke. You will think you have made no offence, if the duke avouch the justice of your dealing?

Prov. But what likelihood is in that?

Duke. Not a resemblance, but a certainty. Yet since I see you fearful, that neither my coat, integrity, nor persuasion can with ease attempt you, I will go further than I meant, to pluck all fears out of you. Look you, sir; here is the hand and seal of the duke: you know the character, I doubt not, and the signet is not strange to you.

Prov. I know them both.

Duke. The contents of this is the return of the duke: you shall anon over-read it at your pleasure,

183. *bared*] Malone; *bar'de* F 1, 2, 3; *barb'd* F 4.

now to this maske. Say I should shave off this Honor of an old man, or tye it up shorter: Well I will spoyle a good face for once." How would a modern hairdresser act if he was required to tie one's beard?

183. *bared*] shaved. Compare *All's Well*, IV. i. 54. Reed quotes from Grimston's Translation of P. Mathieu's *Henry the Fourth of France* (p. 181, 1612); "This unprofitable care [of Ravaillac in his torture, to shake a spark from his beard] to save it, being noted, afforded matter to divers to praise the custome in Germany, Swizzerland, and divers other places, to shave off, and then to burne the haire from all parts of the bodies of those who are convicted for any notorious crimes." Reed's quotation implies that my suggestion at the last line may be correct.

195. *resemblance*] probability. I can find no example of this use of the word.

197. *attempt*] tempt; as in *Merry Wives*, IV. ii. 226. And Jonson, *Case is Altered*, I. i., "Such chances rare and doleful news As may attempt your wits to muse."

200. *character*] handwriting. Occurs several times in Shakespeare, mostly later. And later also in Ben Jonson (*Fox*, II. i.; *Staple of News*, I. ii.). In the sense of the style of "writing peculiar to an individual," this is the earliest example in *New Eng. Dict.*

where you shall find within these two days he will be here. This is a thing that Angelo knows not, for he this very day receives letters of strange tenor; perchance of the duke's death; perchance entering into some monastery; but, by chance, nothing of what is writ. Look, the unfolding star calls up the shepherd. Put not yourself into amazement how these things should be: all difficulties are but easy when they are known. Call your executioner, and off with Barnardine's head: I will give him a present shrift and advise him for a better place. Yet you are amazed, but this shall absolutely resolve you. Come away; it is almost clear dawn.

[*Exeunt.*

SCENE III.—*Another Room in the Same.*

Enter POMPEY.

Pompey. I am as well acquainted here as I was in our house of profession: one would think it were Mistress Overdone's own house, for here be many of her old customers. First, here 's young Master

210. *writ*] *here writ* Hanmer.

210,211. *the unfolding star*] the morning star which bids the shepherd lead his flock from the fold. Malone refers to Marston's *Insatiate Countess* (1613): "So doth the evening star present itself Unto the careful shepherd's gladsome eyes, By which unto the fold he leads his flock." Steevens cites Milton's *Comus*: "The star that bids the shepherd fold." The verb occurs in Lodge's *Euphues Golden Legacie* (Sh. Lib., 1875, p. 104), 1590: "unfolding their flockes, they sate them downe under an Olive tree."

217, 218. *resolve you*] assure you. A frequent use, as in Jonson's *Case is Altered*, IV. v. (1598): "Nay, thou shalt want no torture, so resolve: Bring him away."

Scene III.

2. *house of profession*] house of business or trade.

4, 5. *Master Rash*] Master Reckless. Gabriel Harvey calls a notorious Paul's-man, Peter Shakerly, "Shakerley Rash-swash," in *A New Letter of Notable Contents*, 1593. There was a stuff called "rash," fully illustrated by Douce, Steevens, and Malone at this passage; but I see no reference to it in this name. It was common stuff.

Rash; he 's in for a commodity of brown paper and old ginger, nine score and seventeen pounds, of which he made five marks, ready money: marry, then ginger was not much in request, for the old women were all dead. Then is there here one one Master Caper, at the suit of Master Three-

5–7. *commodity . . . five marks, ready money*] dealing upon commodity was a very common practice, whereby the moneylender, instead of cash, gave a supposed equivalent in goods. It is mentioned in Gascoigne's *Steel Glas* (1576), and abundantly later. A most fraudulent method. Compare *Alchemist* (Ben Jonson), III. ii. 384, 385: "Of all sufficient young heirs in town, Whose bonds are current for commodity."

5, 6. *brown paper and old ginger*] the commodity brown paper is constantly mentioned. It is one of those (with morrice bells) in Gascoigne's *Steel Glas* (Arber, p. 71), 1576, and is almost always included. In Beaumont and Fletcher's *Spanish Curate* gingerbread is added. "Lute-strings" was also a usual commodity. Nashe, in *Summer's Last Will* (1592), has "lute-strings and gray paper."

6. *nine score and seventeen pounds*] the three odd pounds of the two hundred pounds loan was probably the broker's fee. See note below at "ready money."

7. *five marks*] a mark was thirteen shillings and fourpence. Three pounds six and eightpence. I imagine "score" is intended before marks. The figures are quite absurd as they stand. See next note.

7. *ready money*] In Chapman's *Two Wise Men and all the Rest Fools* (1619), this whole process is well set forth. Insatiato asks, "Of what value is the commodity? *Pestifero.* You may have 100*l.* worth . . . What will 100*l.* worth yield to be sold? *Pes.* At a word it will yield you 60*l.* readily . . . *Ins.* What security? *Pes.* Yourself and your friend such another . . . *Ins.* What will content you? *Pes.* . . . . 40 shillings, I 'll not ingrate upon you. *Insatiato.* Now let me cast up my account. 40*l.* lost out of the principal at the first, 10*l.* the interest [two months], 40 shillings the broker. All this is but 52 in the hundred: 'tis reasonable as the world goes now; here 's my hand." The commodity here was "dunghill rags" to make paper for the mills. The tract *Defence of Cony-catching*, 1592 (sometimes attributed to Greene), confirms this: "the Broker . . . must be feede to speake to the Usurer, and have so much in the pound for his labour: then he ['a yoong youthful gentleman'] shal have graunt of money and commodities together, so that if he borrow a hundred pound, he shal have fortie in silver and three score in wares, dead stuffe, God wot: as Lute-strings, Hobby-horses, or (if he be greatly favoured) browne paper or cloath" (Grosart's Greene, xi. 53).

8, 9. *ginger . . . old women*] Compare *Merchant of Venice*, III. i. 10: "as lying a gossip in that as ever knapped ginger." Powdered ginger boiled in milk is a favourite warming drink amongst old women in some country districts. Old women who sold gingerbread or "comfortable bread" are mentioned several times by Ben Jonson. No doubt they knapped the ginger to make their cakes.

10. *Master Caper*] To caper with grace was a necessary accomplishment of a gallant; either in the lavolta or as a display of activity upon any occasion. So Hedon in Ben Jonson's *Cynthia's Revels*, II. i. (1600): "And then I have a salutation will nick all, by this caper: hay!" Sir Andrew Aguecheek boasts of his ability to "cut a caper . . . in a flame-coloured stock," *Twelfth Night*, III. i. See note at *Merry Wives*, III. ii. 68 (Arden ed., p. 123).

10, 11. *Master Three-pile*] See above, I. ii. 12, and note.

pile the mercer, for some four suits of peach-coloured satin, which now peaches him a beggar. Then have we here young Dizy, and young Master Deep-vow, and Master Copper-spur, and Master Starve-lackey the rapier-and-dagger man, and young Drop-heir that killed the lusty Pudding, and Master Forthright the tilter, and brave

13. *Dizy*] F 2, 3, 4; *Dizie* F 1; *Dizzy* Pope; *Dicey* Steevens conj. 17. *Forthright*] Warburton, Johnson, Steevens, etc.; *Forthlight* Ff; *Shootie*] F 1; *Shootig* F 2, 3, 4; *Shooter* Warburton; *Shoe-tye* Capell; *Shoe-tie* mod. edd.

11, 12. *peach-coloured satin*] See *2 Henry IV.* II. ii. 47, for a reference to peach-coloured silk stockings. And in Jonson's *Every Man out of his Humour*, IV. v. (1599), the "neat spruce courtier" Fastidious Brisk mentions "two pair of silk stockings that I put on, being somewhat a raw morning, a peach colour and another."

12. *peaches*] gives evidence against. A corruption of "appeach," which occurs in *All's Well*, I. iii. 197. For "peach," compare *Jeronymo* (Hazlitt's *Dods.* iv. 379), 1588: "where's the pardon? s'foot, I 'll peach else." And Heywood, *The Captives* (Bullen's Old Plays, iv. 173): "I 'll peach thee to the owner." Impeach was later than appeach.

13. *young Dizy*] perhaps one fond of dice, as Steevens suggests. A dicey person; rather a useful adjective. The verb to dice, and the noun dicer, are both in Shakespeare. The probable pronunciation is against dizzy, as well as the early readings.

14. *Copper-spur*] simulating gold, like Falstaff's grandfather's seal-ring, "worth forty mark."

15. *rapier-and-dagger man*] See *Hamlet*, v. ii. 154. In a note to "sword and buckler time," Middleton's *Phœnix*, II. iii. (1607), Bullen quotes from Howe's *Stow*, 1631, p. 1023: "This manner of fight [sword and buckler] was frequent with all men until the fight of rapier and dagger took place, and then suddenly the general quarrel of fighting abated, which began about the 20 year of Queen Elizabeth. . . . But the ensuing deadly fight of rapier and dagger suddenly suppressed the fighting with sword and buckler." Middleton, in the passage referred to, calls Rapier and Dagger "our present weapon." On account of its deadly nature it is constantly spoken of with dislike, as in *The Two Angry Women of Abingdon*, 1599 (Haz. *Dods.* vii. 318), where a serving-man calls it "this poking fight of rapier and dagger." It was the method of the upper classes that supplanted the less harmful one of the people. Hence Pompey's sneer, at the class that starved their pages, the needy cavalieros of the day.

16. *young Drop-heir*] In Pompey's gallery of pseudonymous acquaintance, the word "heir" inevitably suggests the usurer, whose natural victim he was. We have had two references to the class already in this play (line 5 above, and at III. ii. 7). Drop-heir, or Droop-heir, here is the usurer who killed lusty Pudding, or hospitality and good living. Drop has the sense of cause to droop or pine, bring into a consumption, destroy. Compare Nashe, *Unfortunate Traveller* (Grosart, v. 169), 1593: "either I must finde out some miraculous meanes of escape, or drop away in consumption as one pined for lacke of meate"; at page 161 he has "languish and droup like carrion"; and at page 98 he has the expression "feare-dropped limbs." And Jonson, *Silent Woman*, III. i.: "it dropt all my wire and my ruff with wax candle" (*i.e.* destroyed; with a quibble).

17. *Master Forthright*] I should not have adopted Warburton's change, had it not been for its occurrence in Sir Philip Sidney's noble description of a horse and its rider, tilting at the ring (*Arcadia*, Book II.). The passage is

Master Shootie the great traveller, and wild Half-can that stabbed Pots, and, I think, forty more; all great doers in our trade, and are now "for the Lord's sake."

Enter ABHORSON.

Abhor. Sirrah, bring Barnardine hither.

Pompey. Master Barnardine! you must rise and be hanged, Master Barnardine!

Abhor. What, ho, Barnardine!

Bar. [*Within.*] A pox o' your throats! Who makes that noise there? What are you?

20. *are*] *cry* Anon. conj. [Cambridge]; *now*] *now in* Pope.

long, and it is desecration (but necessary) to mutilate it: "his hand and leg, with most pleasing grace, commanding without threatening, and rather remembering than chastising . . . he ever going so just with the horse, either forthright or turning, that it seemed as he borrowed the horse's body, so he lent the horse his mind." As a substantive the word occurs elsewhere in Shakespeare.

18. *Master Shootie*] No doubt stands for "Shoe-tie." Compare Nashe: "From Spaine what bringeth our Traveller? . . . I have not yet toucht all, for he hath in eyther shoo as much taffaty for his tyings as would serve for an ancient," *Unfortunate Traveller* (Grosart, v. 146), 1593. The shoe-tie usually refers to the roses (rosettes) worn by gallants. Ben Jonson includes it in his "humours." "But that a rook, by wearing a pyed feather . . . A yard of shoe-tye, or the Switzer's knot On his French garters would affect a humour," *Every Man out of his Humour*, Induction, 1599. And in *The Staple of News*, IV. i., "the shoe-tie" occurs again similarly. Dekker has it "shoe-strings" twice. In Jonson's 1616 Folio the word is spelt correctly.

18,19. *Half-can*] perhaps a canakin or little can. "Let me the canakin clink" seems to have been a favourite drinking song. See *Othello*, II. iii. 71, and note.

19. *forty*] a common word for an indefinite number. A good many more. Compare Ben Jonson, *Devil is an Ass*, II. i.: "dresses himself the best, beyond Forty of your ladies."

20, 21. "*for the Lord's sake*"] the cry of prisoners at the grate or window for alms, provisions, etc., for the basket hanging there for the purpose. Malone quotes from *Papers Complaint* (Davies' Epigrams, 1611): "for the Lord's sake, for the Lord's sake, Like Ludgate prisoner, lo, I begging make." It seems to have belonged especially to Ludgate. Dekker twice has (in *Satiromastix*, 1602) "by the Lord of Ludgate." Compare also Thos. Brewer, *Merry Devil of Edmonton* (prose), 1608, rept. of 1631 ed., p. 47: "it hung dangling like the poore mens boxe [misprinted bore] at Ludgate, and he himselfe like the bawling box-man, stood peeping through his lattice crying, for the Lord's sake, for the Lord's sake, good people, pitty a poore prisoner." And Nashe, *Foure Letters Confuted* (Grosart, ii. 239), 1593: "crying for the Lord's sake out at an iron windowe, in a lane not farre from Ludgate hill." If we were to judge by the expression in the text, and the parallels here adduced, the scene of Pompey's incarceration is Ludgate gaol, in the thoughts of Shakespeare. With regard to the construction here, Malone compares *1 Henry IV.* v. iii. 39: "they are for the town's end, to beg during life."

Pompey. Your friends, sir; the hangman. You must be so good, sir, to rise and be put to death.

Bar. [*Within.*] Away, you rogue, away! I am sleepy.

Abhor. Tell him he must awake, and that quickly too.

Pompey. Pray, Master Barnardine, awake till you are executed, and sleep afterwards.

Abhor. Go in to him, and fetch him out.

Pompey. He is coming, sir, he is coming; I hear his straw rustle.

Abhor. Is the axe upon the block, sirrah?

Pompey. Very ready, sir.

Enter BARNARDINE.

Bar. How now, Abhorson? what 's the news with you?

Abhor. Truly, sir, I would desire you to clap into your prayers; for, look you, the warrant 's come.

Bar. You rogue, I have been drinking all night; I am not fitted for 't.

Pompey. O, the better, sir; for he that drinks all night, and is hanged betimes in the morning, may sleep the sounder all the next day.

Abhor. Look you, sir; here comes your ghostly father: do we jest now, think you?

Enter DUKE, *disguised as before.*

Duke. Sir, induced by my charity, and hearing how hastily you are to depart, I am come to advise you, comfort you, and pray with you.

Bar. Friar, not I: I have been drinking hard all night, and I will have more time to prepare me, or they shall beat out my brains with billets. I will not consent to die this day, that 's certain.

40. *clap into*] start at once. Compare *As You Like It*, v. iii. 11. Ben Jonson uses strike similarly in *Bartholomew Fair*: "I wonder where Tom Quarlous is, that he returns not; it may be he is struck in here."

54. *billets*] blocks of wood. Billets were cut to a suitable size for fuel in the open grates. They were probably brought into London from the country by barges and sold by the hundred by woodmongers (*Wit without Money*, IV.

Duke. O, sir, you must; and therefore I beseech you
Look forward on the journey you shall go.
Bar. I swear I will not die to-day for any man's persuasion.
Duke. But hear you.
Bar. Not a word: if you have any thing to say to me, come to my ward; for thence will not I to-day.
[*Exit.*

Enter Provost.

Duke. Unfit to live or die. O gravel heart!
After him, fellows: bring him to the block.
[*Exeunt Abhorson and Pompey.*
Prov. Now, sir, how do you find the prisoner?
Duke. A creature unprepar'd, unmeet for death;
And to transport him in the mind he is
Were damnable.
Prov. Here in the prison, father,
There died this morning of a cruel fever
One, Ragozine, a most notorious pirate,
A man of Claudio's years; his beard and head
Just of his colour. What if we do omit
This reprobate till he were well inclin'd,
And satisfy the deputy with the visage
Of Ragozine, more like to Claudio?
Duke. O! 'tis an accident that heaven provides.
Dispatch it presently: the hour draws on

63. *gravel heart*] *grovelling beast* Collier MS.

iv.). Compare Beaumont and Fletcher, *The Captain*, II. i. (*ante* 1613): "no more Than stealing of a May-pole, or at worst Fighting at single billet with a bargeman." And Ben Jonson's *Staple of News*, v. i.: "I shall see you quoited Over the bar, as bargemen do their billets" (punningly addressed to a lawyer). Compare Cunningham's *Revels' Accounts* (Sh. Soc., 1842, p. 107): "Willm. Kynge for one thousande of billets xiij^{s} iiij^{d}. For an hundredth of ffaggotts; v^{s} iiij^{d}."

63. *gravel*] gravelly, stony. Collier's "manuscript correction" (by the emendator) is worth noting.

67. *transport*] "to remove from this world to the next" (Schmidt). Compare *Midsummer-Night's Dream*, IV. ii. 4.

71, 72. *beard . . . colour*] These words give some support to Simpson's conjecture of die for tie, above (IV. ii. 179).

72. *omit*] pass by. Compare *Othello*, II. i. 71.

Prefix'd by Angelo. See this be done,
And sent according to command, whiles I
Persuade this rude wretch willingly to die.
Prov. This shall be done, good father, presently.
But Barnardine must die this afternoon;
And how shall we continue Claudio,
To save me from the danger that might come
If he were known alive?
Duke. Let this be done:
Put them in secret holds, both Barnardine
And Claudio: ere twice the sun hath made
His journal greeting to yond generation,
You shall find your safety manifested.
Prov. I am your free dependant.
Duke. Quick dispatch,
And send the head to Angelo. [*Exit Provost.*
Now will I write letters to Angelo,—
The provost, he shall bear them,—whose contents
Shall witness to him I am near at home,
And that, by great injunctions, I am bound
To enter publicly: him I 'll desire
To meet me at the consecrated fount
A league below the city; and from thence,
By cold gradation and weal-balanced form,
We shall proceed with Angelo.

85–91.] Lines in Ff end *done . . . Claudio . . . greeting . . . find . . . manifested . . . dependant . . . Angelo.* 88. *yond*] Ff, *yonder* Pope, *the under* Hanmer, Cambridge. 99. *weal*] Ff, Steevens; *well* Rowe, Cambridge, Craig.

78. *Prefix'd*] fixed before. Compare *Romeo and Juliet*, v. iii. 253.

83. *continue*] keep. Compare *Henry VIII.* II. iv. 33.

85–91.] I have ventured to rearrange these lines. Several changes have been made by other editors.

88. *journal*] diurnal, daily, as in Spenser, *Faerie Queene*, I. xi. 31: "from their journall labours they did rest."

88. *yond generation*] the rest of the world outside this prison, which admitted no sunlight. Hanmer's suggestion of the under generation, the antipodes, has been adopted by some editors. Others, who read the unauthorised yonder, find the metre needs other alterations, or else leave it very defective.

99. *weal-balanced*] "not eagerly and passionately . . . but with due observance of all forms, which it would be against the public interest to omit" (Schmidt). "Well-balanced" occurs in Milton's *Ode to the Nativity*.

Re-enter Provost.

Prov. Here is the head; I 'll carry it myself.
Duke. Convenient is it. Make a swift return,
For I would commune with you of such things
That want no ear but yours.
Prov. I 'll make all speed. [*Exit.*
Isab. [*Within.*] Peace, ho, be here!
Duke. The tongue of Isabel. She 's come to know
If yet her brother's pardon be come hither;
But I will keep her ignorant of her good,
To make her heavenly comforts of despair,
When it is least expected.

Enter ISABELLA.

Isab. Ho, by your leave!
Duke. Good morning to you, fair and gracious daughter.
Isab. The better, given me by so holy a man.
Hath yet the deputy sent my brother's pardon?
Duke. He hath releas'd him, Isabel, from the world.
His head is off and sent to Angelo.
Isab. Nay, but it is not so.
Duke. It is no other:
Show your wisdom, daughter, in your close patience.
Isab. O! I will to him and pluck out his eyes.
Duke. You shall not be admitted to his sight.
Isab. Unhappy Claudio! wretched Isabel!
Injurious world! most damned Angelo!
Duke. This nor hurts him nor profits you a jot;
Forbear it therefore; give your cause to heaven.
Mark what I say, which you shall find

110. *Ho,*] omitted Pope. 116, 117.] As in Ff, Steevens, three lines ending *so . . . daughter . . . patience* (two half-lines) Spedding, Cambridge. 124. *find*] *surely find* Pope.

112. *The better*] The goodness of the morning is the better for your holy greeting.
115. *His head is off*] The duke deems this lie necessary to spur on Isabella's vengeance. He might have given that reason for his action instead of the tame one at lines 108, 109.

By every syllable a faithful verity.
The duke comes home to-morrow; nay, dry your eyes:
One of our covent, and his confessor,
Gives me this instance: already he hath carried
Notice to Escalus and Angelo,
Who do prepare to meet him at the gates,
There to give up their power. If you can, pace your wisdom
In that good path that I would wish it go,
And you shall have your bosom on this wretch,
Grace of the duke, revenges to your heart,
And general honour.

Isab. I am directed by you.

Duke. This letter then to Friar Peter give;
'Tis that he sent me of the duke's return:
Say, by this token, I desire his company
At Mariana's house to-night. Her cause and yours
I 'll perfect him withal, and he shall bring you
Before the duke; and to the head of Angelo
Accuse him home and home. For my poor self,

126. *nay*] omitted Pope. 131. *If you can, pace*] Rowe, *If you can pace* Ff. 139. *to-night*] omitted Pope.

127. *covent*] convent, as in *Henry VIII.* IV. ii. 19.

133. *bosom*] heart's desire. See *Othello*, III. i. 57, where it is similarly used, meaning "inmost thoughts."

140. *perfect*] inform him fully, make him perfect in. See *Tempest*, I. ii. 79.

141. *to the head of Angelo*] to his face. Head was used so, *totum pro parte*. In Jonson's *Magnetic Lady*, III. iv., "head to head and foot to foot" is a drinking expression, where we would probably say face to face. To know one by his head was a saying in use in Shakespeare's time, and still heard provincially. Compare Golding's *Ovid Metamorphosis* (ed. 1611, p. 157), 1565: "I made complaint to Paris, and accused him to his head."

142. *Accuse him home*] to the heart of the matter, intimately. To pay one home, or thoroughly, was a frequent expression. See Nashe's *Unfortunate Traveller* (Grosart, v. 162): "I 'll pay her home if I perfect it."

142. *home and home*] with increasing intenseness. Jonson has "throughly and throughly" (*Fox*, I. i.) in the same sense. The reduplication of the adverb, to enforce it, seems to be commoner in Shakespeare than his contemporaries. "Over and over" occurs frequently. So also does "through and through." Ben Jonson has "in and in," and a curious example of the substantive's reduplication for emphasis is in his *Every Man out of his Humour*, IV. iv. (1599): "he has broken the gaol when he has been in irons and irons; and been out and in again." We do it so freely (out and out, again and again, round and round, etc.) that it escapes

I am combined by a sacred vow,
And shall be absent. Wend you with this letter:
Command these fretting waters from your eyes
With a light heart: trust not my holy order,
If I pervert your course. Who 's here?

Enter LUCIO.

Lucio. Good even. Friar, where is the provost?

Duke. Not within, sir.

Lucio. O pretty Isabella, I am pale at mine heart to see thine eyes so red: thou must be patient. I am fain to dine and sup with water and bran; I dare not for my head fill my belly; one fruitful meal would set me to 't. But they say the duke will be here to-morrow. By my troth, Isabel, I loved thy brother: if the old fantastical duke of dark corners had been at home, he had lived. [*Exit Isabella.*

Duke. Sir, the duke is marvellous little beholding to your reports; but the best is, he lives not in them.

Lucio. Friar, thou knowest not the duke so well as I do: he 's a better woodman than thou takest him for.

143. *combined*] *confined* Johnson conj.

notice. I have no hesitation about dropping the comma after the first "home." It is not in the Folio. Commonly the "and" belongs to repeated comparative adjectives of dimension (wider and wider, *e.g.*).

143. *combined*] tied, bound.

144. *Wend*] go. Used elsewhere twice by Shakespeare when rhyme demanded it (*Comedy of Errors*, I. i. 158, and *Midsummer-Night's Dream*, III. ii. 272). Very common in Spenser. Saxon *wenden*, hence our "went."

147. *pervert*] lead astray.

152. *fain to dine*] compelled to dine. See below, line 173; and *Merry Wives*, II. ii. 25, etc. Compare Lodge's *Euphues Golden Legacie* (Sh. Lib., 1875, p. 55): "telling them all that you are mad and fain to be tied to a poast."

152. *water and bran*] So Nashe, *Summer's Last Will* (Grosart, vi. 122), 1592: "Whilst thou withholdest both the malt and floure, And giv'st us braune and water (fit for dogs)."

156. *old fantastical*] pleasantly whimsical.

157. *of dark corners*] of secret places of assignation with women. Compare *Winter's Tale*, III. iii. 74–76: "I can read waiting-gentlewoman in this scape. This has been some stair-work, some trunk-work, some behind-door-work." See Nashe, *Christ's Teares* (Grosart, iv. 229, 230).

160. *reports . . . lives not in them*] his life is innocent of your statements.

162. *woodman*] huntsman, but has here a wanton sense. See *Merry*

Duke. Well, you 'll answer this one day. Fare ye well.

Lucio. Nay, tarry; I 'll go along with thee: I can tell thee pretty tales of the duke.

Duke. You have told me too many of him already, sir, if they be true; if not true, none were enough.

Lucio. I was once before him for getting a wench with child.

Duke. Did you such a thing?

Lucio. Yes, marry, did I; but I was fain to forswear it: they would else have married me to the rotten medlar.

Duke. Sir, your company is fairer than honest. Rest you well.

Lucio. By my troth, I 'll go with thee to the lane's end. If bawdy talk offend you, we 'll have very little of it. Nay, friar, I am a kind of burr; I shall stick. [*Exeunt.*

Wives of Windsor, v. v. 30, for a doubtful parallel. No good earlier example has, I think, been adduced; but it occurs in Greene's *Never too Late* (Grosart, viii. 68), 1590: "As wel featured as Cressida, and as craftie; having an eie for every passenger, a sigh for everie lover, a smile for every one that vailde his bonnet: and because shee loved the game well, a quiver for every woodman's arrowe. This courtisan," etc. And again in his *Philomela*, (Grosart, xi. 151), 1590: "Canst thou not Phillippo content thyselfe that thy lady is honest, but thou must plot the meanes to make her a harlot? if thou likest hunters fees so well, seeke another woodman, for I will not play an apple-squire to feede thy humours." The term had the strong sense of "mutton-monger." See III. ii. 186, where Lucio repeats this charge.

175. *rotten medlar*] Compare Dekker, *Honest Whore* (Pearson, p. 98), 1604: "Women are like medlars (no sooner ripe but rotten)." The quibble is a common one. See *As You Like It*, III. ii. 128. It occurs later in Wilson, *The Cheats*, I. iv., 1662.

176. *fairer than honest*] more friendly, or agreeable, than honest. Mrs. Quickly gives the word a similar meaning in *Merry Wives*, II. ii. 70: "such wine and sugar of the best and the fairest."

176, 177. *Rest you well*] Compare "God rest you merry," *As You Like It*, v. i. 65; and *Look about you* (Hazlitt's *Dods.* vii. 435), 1600: "you speak like an honest gentleman, rest you merry."

180, 181. *burr; I shall stick*] A very old simile. *New Eng. Dict.* has a reference dating about 1330. "They cleave together like burrs" occurs in John Heywood (Sharman's ed., p. 126), 1546.

SCENE IV.—*A Room in Angelo's House.*

Enter ANGELO *and* ESCALUS.

Escal. Every letter he hath writ hath disvouched other.

Ang. In most uneven and distracted manner. His actions show much like to madness: pray heaven his wisdom be not tainted! and why meet him at the gates, and redeliver our authorities there?

Escal. I guess not.

Ang. And why should we proclaim it in an hour before his entering, that if any crave redress of injustice, they should exhibit their petitions in the street?

Escal. He shows his reason for that: to have a dispatch of complaints, and to deliver us from devices hereafter, which shall then have no power to stand against us.

Ang. Well, I beseech you, let it be proclaim'd:
Betimes i' the morn I 'll call you at your house.
Give notice to such men of sort and suit

6. *redeliver*] Capell; *re-liver* F 1; *deliver* F 2, 3, 4. 15–18.] As arranged by Capell; prose in Ff, Cambridge. 15. *proclaim'd:*] Capell, *proclaim'd* Ff.

1. *Every letter*] There is an interesting parallelism between the opening of this scene and that of the fifth scene of the last act of Jonson's *Sejanus*, 1603. Tiberius is at Capua and Sejanus usurps his power, committing many crimes at Rome. The scene opens with Cotta and Labiaris, "they confer letters." Cotta says, "My letter is the very same with yours: Only requires me to be present there" (at an unexpected summons of the senate). Labiaris says, "'Tis strange and singular doubtful." When Sejanus hears this he says: "A senate warned without my knowledge! And on this sudden! Senators by letter Required to be there . . . Time, With every other circumstance, doth give It hath some strain of engine in 't." Jonson's plot is classical history. The machinery of the letters in both cases leads immediately to the catastrophe of the play. Later again (v. i. 13–15) our duke professes public honour to Angelo, whom he is about to destroy, as Tiberius does (by Macro as proxy) with his proposed tribunitial dignity.

10. *exhibit their petitions*] See *Merry Wives of Windsor*, II. i. 27, and my note, Arden ed., p. 61.

17. *sort*] rank, as in *Much Ado*, I. i. 7: "but few of any sort, And none of note."

17. *suit*] Steevens says "'Such men of sort and suit as are to meet him,' I presume, means the duke's vassals or tenants *in capite*." In the feudal times all vassals were bound to hold suit and service to their over-lord. See Cotgrave in v. *Droict de suittes*. This explanation may be correct, but it seems somewhat stilted and out of

As are to meet him.

Escal. I shall, sir: fare you well.

Ang. Good night. [*Exit Escalus.*

This deed unshapes me quite, makes me unpregnant
And dull to all proceedings. A deflower'd maid,
And by an eminent body that enforc'd
The law against it! But that her tender shame
Will not proclaim against her maiden loss,
How might she tongue me! Yet reason dares her no:
For my authority bears of a credent bulk,
That no particular scandal once can touch
But it confounds the breather. He should have liv'd,
Save that his riotous youth, with dangerous sense,
Might in the times to come have ta'en revenge,
By so receiving a dishonour'd life
With ransom of such shame. Would yet he had liv'd!
Alack! when once our grace we have forgot,
Nothing goes right: we would, and we would not.

[*Exit.*

25. *dares her no*] Ff, *dares her:* Pope, *dares her: no* Hanmer, *dares her No* Warburton, *dares her? no:* Capell, *dares her note* Theobald, *dares her not* Steevens conj., *dares her on* Grant White (Beckett conj.). 26. *bears of a*] Ff (*off* F 4), Cambridge, Globe; *bears a* Theobald.

place. Men of suit may very well refer to those who have petitions. Or simpler, those in attendance.

20. *unpregnant*] unapt for business (Schmidt); unprepared, unready (Steevens).

25. *tongue*] speak against, abuse, scold. The verb is in use provincially: "Tongue, to scold," Patterson, *Antrim and Down Glossary* (Eng. Dial. Society). And in Donegal a tonguing means a severe scolding.

25. *reason dares her no*] reason taunts her, or defies her with no. Compare Beaumont and Fletcher, *A Wife for a Month*, IV.: "I am sure he did not, for I charg'd him no." Mr. Craig suggests the sense of dare (frighten) in the fowling expression "daring larks," which is met with in *Henry VIII.* III. ii. 282; and perhaps in *Henry V.* IV. ii. 36. The meaning is obvious. Her judgment will forbid her to tongue me. But we gather it chiefly from the context. To frighten or terrify is a dialectic sense of "dare"; we seem to have one provincialism in the line already in "tongue."

26, 27. *bears of a . . . That*] bears so much of, or such a kind of credent bulk, that, etc.

26. *credent bulk*] bulk of credibility. Compare *Winter's Tale*, I. ii. 142.

27. *particular*] private, personal; opposed to public. Compare Jonson, *The Silent Woman*, Prologue: "a sect of writers. . . . That only for particular likings care, And will taste nothing that is popular."

34. *we would, and we would not*] Johnson says, "Here undoubtedly the act should end, and was ended by the poet; for here is properly a cessation of action, and a night intervenes, and the

SCENE V.—*Fields without the Town.*

Enter DUKE *in his own habit, and Friar* PETER.

Duke. These letters at fit time deliver me.

[*Giving letters.*

The provost knows our purpose and our plot.
The matter being afoot, keep your instruction,
And hold you ever to our special drift,
Though sometimes you do blench from this to that,
As cause doth minister. Go call at Flavius' house,
And tell him where I stay: give the like notice
To Valentius, Rowland, and to Crassus,
And bid them bring the trumpets to the gate;
But send me Flavius first.

Fri. Pet. It shall be speeded well.

[*Exit.*

Enter VARRIUS.

Duke. I thank thee, Varrius; thou hast made good haste.
Come, we will walk: there 's other of our friends
Will greet us here anon, my gentle Varrius. [*Exeunt.*

SCENE VI.—*Street near the City-gate.*

Enter ISABELLA *and* MARIANA.

Isab. To speak so indirectly I am loath:
I would say the truth; but to accuse him so,

8. *Valentius*] *Valencius* Ff, *Valentinus* Capell.

place is changed, between the passages of this scene and those of the next." Nobody has, however, ventured to make the alteration. Even the Windsor Shakespeare follows the Folio in this respect.

Scene v.

5. *blench*] turn aside, fly off, sometimes "blanch." An old word occurring in *Piers Plowman* (Skeat's ed., ii. 103). Compare *Winter's Tale*, I. ii. 333. Equivalent to "blink," still in use dialectically as a sporting term. In Trevisa's translation of Batman (*De Prop. Rer.*), 1397, this passage occurs: "yet they pass not always forthright, but otherwhiles they blench somewhether, aside from the straight way" (ed. Steele, 1893, p. 29).

9. *trumpets*] trumpeters.

That is your part: yet I am advis'd to do it;
He says, to veil full purpose.

Mari. Be rul'd by him.

Isab. Besides, he tells me that, if peradventure
He speak against me on the adverse side,
I should not think it strange; for 'tis a physic
That 's bitter to sweet end.

Mari. I would Friar Peter—

Isab. O! peace, the friar is come.

Enter Friar PETER.

Fri. Pet. Come, I have found you out a stand most fit,
Where you may have such vantage on the duke,
He shall not pass you. Twice have the trumpets sounded:
The generous and gravest citizens
Have hent the gates, and very near upon
The duke is ent'ring: therefore hence, away!

[*Exeunt.*

4. *to veil full*] Malone; *to vaile full* F 1, 2, 3; *to vail full* F 4; *t'availful* Theobald.

4. *to veil full purpose*] not to "show our hands." Veil was frequently spelt vail in the Folio, as in *Merchant of Venice*, III. ii. 99.

9. Enter Friar Peter] "This play has two friars, either of whom might singly have served. I should therefore imagine, that Friar Thomas in the first act might be changed, without any harm, to Friar Peter. For why should the Duke unnecessarily trust two in an affair that required only one? The name of Friar Thomas is never mentioned in the dialogue, and therefore seems arbitrarily placed at the head of the scene" (Johnson).

10. *stand*] station.

14. *hent*] taken, made use of, passed through. The verb occurs again in *Winter's Tale*, IV. iii. 133. Common in early writers.

ACT V

SCENE I.—*The City-gate.*

MARIANA *veiled*, ISABELLA, *and Friar* PETER, *at their stand. Enter* DUKE, VARRIUS, LORDS ANGELO, ESCALUS, LUCIO, *Provost, Officers and Citizens, at several doors.*

Duke. My very worthy cousin, fairly met!
Our old and faithful friend, we are glad to see you.
Ang. and Escal. Happy return be to your royal grace!
Duke. Many and hearty thankings to you both.
We have made inquiry of you; and we hear
Such goodness of your justice, that our soul
Cannot but yield you forth to public thanks,
Forerunning more requital.
Ang. You make my bonds still greater.
Duke. O! your desert speaks loud; and I should wrong it
To lock it in the wards of covert bosom,
When it deserves, with characters of brass,
A forted residence 'gainst the tooth of time
And rasure of oblivion. Give me your hand,

The City-gate] Capell. Mariana . . . stand] Capell, omitted Ff. Provost, Officers] Malone, omitted Ff. 4. *thankings*] F 1; *thankings be* F 2, 3. 9. *wrong it*] F 1; *wrong* F 2, 3, 4. 13. *rasure*] *razure* Ff *et seq.*

1. *cousin*] a title used by royalty or princes to those of high rank. Frequent in Shakespeare.

5, 6. *we hear Such goodness of your justice*] So the king to Promos in the old play: "Promos, the good report of your good governmente I heare; . . . To incourage you the more in justice to perseaver, Is the chiefe cause I dyd addresse my progresse heather" (Part II. I. ix.).

10. *wards*] prison-cells. See above, IV. iii. 62.

10. *covert*] secret, hidden.

12. *forted*] fortified, strong.

13. *rasure*] obliteration. Compare Malory, *Morte D'Arthur* (Globe ed., p. 437): "For like as winter rasure doth always arace and deface green summer, so fareth it by unstable love in man and woman." Greene has the word "rasor" (eraser) in a similar use, in *Penelope's Web* (Grosart, v. 199): "Further Plato called it (Chastity) a preserver of good will, the rasor of dull thoughts, the corrector of untamed desires."

And let the subject see, to make them know
That outward courtesies would fain proclaim
Favours that keep within. Come, Escalus,
You must walk by us on our other hand;
And good supporters are you.

Friar PETER *and* ISABELLA *come forward.*

Fri. Pet. Now is your time: speak loud and kneel before him.

Isab. Justice, O royal duke! Vail your regard
Upon a wrong'd, I would fain have said, a maid!
O worthy prince! dishonour not your eye
By throwing it on any other object,
Till you have heard me in my true complaint,
And given me justice, justice, justice, justice!

Duke. Relate your wrongs: in what? by whom? be brief.
Here is Lord Angelo shall give you justice:
Reveal yourself to him.

Isab. O worthy duke!
You bid me seek redemption of the devil.
Hear me yourself; for that which I must speak
Must either punish me, not being believ'd,
Or wring redress from you. Hear me, O hear me, here!

Ang. My lord, her wits, I fear me, are not firm:
She hath been a suitor to me for her brother
Cut off by course of justice,—

Isab. By course of justice!

Ang. And she will speak most bitterly and strange.

Isab. Most strange, but yet most truly, will I speak.
That Angelo 's forsworn, is it not strange?
That Angelo 's a murderer, is 't not strange?
That Angelo is an adulterous thief,

36. *and strange*] F 1; omitted F 2, 3, 4.

20. *Vail your regard*] let your notice descend upon. To vail is to lower. When Cassandra, "kneeling, speakes to Promos," interceding for her brother's life, she says: "Vaile thou thine eares to heare the plaint that wretched I relate." Steevens noticed this parallel.

38–40. *That Angelo*] This device of repetition is very frequent in early plays, particularly Shakespeare, for the

An hypocrite, a virgin-violator;
Is it not strange and strange?

Duke. Nay, it is ten times strange.

Isab. It is not truer he is Angelo
Than this is all as true as it is strange;
Nay, it is ten times true; for truth is truth
To the end of reckoning.

Duke. Away with her! Poor soul,
She speaks this in the infirmity of sense.

Isab. O prince! I conjure thee, as thou believ'st
There is another comfort than this world,
That thou neglect me not, with that opinion
That I am touch'd with madness. Make not impossible
That which seems unlike. 'Tis not impossible
But one, the wicked'st caitiff on the ground,
May seem as shy, as grave, as just, as absolute
As Angelo; even so may Angelo,

54, 55. *as absolute As*] F 4; *as absolute: As* F 2, 3, 4.

enforcing of a thought or point. Compare *Richard II.* IV. i. 8–11; *Titus Andronicus*, II. i. 83–85, etc. It abounds in George Gascoigne's *Steel Glas* (1576). Puttenham deals with it in his chapter xix.: "Of Figures sententious otherwise called Rhetoricall," *Arte of English Poesie*, 1589 (Arber, p. 206–208), under the name of "Anaphora, or the Figure of Repetition." He quotes from Sir Walter Raleigh in illustration.

42. *strange and strange*] See note above (IV. iii. 142) at "home and home." Compare Nashe, *Lenten Stuffe* (Gros. v. 280), 1599: "Though they were double and double weary of hym, yet his Edict being a lawe, to the kitchen they returned him."

44. *as true as it is strange*] "Not so strange as true" was a standard saying. Compare Laneham's *Letter* (Burn's reprint, p. 67), 1575: "A thing, Master Martin, very rare and strange, and yet no more strange than true." It is in Taylor's *Epigrams* (Works, 1630, ii. 266), Ep. 35. The jingling here on true, truer, and truth is in the style of Sidney's *Arcadia*, dwelt upon by Puttenham under the name of "Traductio or The Tranlacer."

45. *ten times*] occurs (before either a comparative or a superlative adjective) about twenty-five times in Shakespeare; for exceedingly, vastly more.

45. *truth is truth*] Compare Nashe, "Truth is truth, and will out at one time or other," *Have with you, etc.* (Gros. iii. 94), 1596. And Brome, "Truth's truth as well in a Gentleman as a Beggar," *Sparagus Garden*, iii. 7.

52. *unlike*] unlikely, improbable.

54. *shy*] demure. Shy must have a good sense here, something like reserved, dignified, grave. See III. ii. 134, and line 336 (note), below. "Shy" occurs only in this play in Shakespeare, and its literary use seems quite new, or very rare. Ben Jonson has not got it, and I have no parallels.

54. *absolute*] quite correct, faultless.

In all his dressings, caracts, titles, forms,
Be an arch-villain. Believe it, royal prince:
If he be less, he 's nothing; but he 's more,
Had I more name for badness.

Duke. By mine honesty,
If she be mad, as I believe no other,
Her madness hath the oddest frame of sense,
Such a dependency of thing on thing,
As e'er I heard in madness.

Isab. O gracious duke!
Harp not on that; nor do not banish reason
For inequality; but let your reason serve
To make the truth appear where it seems hid,
And hide the false seems true.

Duke. Many that are not mad
Have, sure, more lack of reason. What would you say?

Isab. I am the sister of one Claudio,
Condemn'd upon the act of fornication

56. *caracts*] *characts* Ff. 63. *e'er*] *ne'er* Capell, Malone. 67. *And hide*] *Not hide* Theobald; *that are*] omitted Hanmer.

56. *dressings*] externals generally. Dress. Compare Jonson's *Epicene*, I. i. (407*a*): "I love a good dressing before any beauty o' the world. O, a woman is then like a delicate garden; nor is there one kind of it, she may vary every hour."

56. *caracts*] distinctive marks or signs So Ben Jonson, *The Devil is an Ass*, I. iii.: "She 's a simple woman, Knows not her good, whoever knows her ill, And at all caracts."

62, 63. *Such a dependency . . . As e'er I heard*] Compare *Hamlet*, III. iv. 143. The most remarkable dependency of thing on thing I ever heard in madness. Malone supposes Shakespeare wrote ne'er. Surely a familiar idiom.

64. *Harp not on that* (string understood)] A very common expression, occurring several times in Shakespeare (*Hamlet*, II. ii. 189, etc.). It is in Heywood (Sharman's ed., p. 164), 1546, and Udall's *Erasmus*, 1542. Without string (as here), *New Eng. Dict.* gives a 1562 example. Greene has "she harpeth upon the duetie of a wife as one desirous of a husband," *Penelope's Web* (Grosart, v. 192), 1587.

65. *inequality*] injustice. From the sense in *æquus*, just. A Latinism. "Equal" was commonly so used by Jonson; and compare Beaumont and Fletcher, *Fair Maid of the Inn*, I. i.: "You are not equal to her." Ben Jonson has "equal Jove" in *Cynthia's Revels*, v. i. (1600). And in his *Fox*, III. i.: "These imputations are too common, sir, And easily stick on virtue when she 's poor. You are unequal to me."

67. *hide*] "cause it to disappear, make away with it" (Schmidt). The meaning here is simplified by regarding the words as referring to evidence; keep that which is false (though seeming true) out of consideration or sight.

70. *upon*] in consequence of. "Condemned upon it" occurs in *Henry VIII.* II. i. 8; and see *Much Ado*, v. iv. 3.

To lose his head; condemn'd by Angelo.
I, in probation of a sisterhood,
Was sent to by my brother; one Lucio
As then the messenger—
Lucio. That 's I, an 't like your grace:
I came to her from Claudio, and desir'd her
To try her gracious fortune with Lord Angelo
For her poor brother's pardon.
Isab. That 's he indeed.
Duke. You were not bid to speak.
Lucio. No, my good lord;
Nor wish'd to hold my peace.
Duke. I wish you now, then:
Pray you, take note of it; and when you have
A business for yourself, pray heaven you then
Be perfect.
Lucio. I warrant your honour.
Duke. The warrant 's for yourself: take heed to it.
Isab. This gentleman told somewhat of my tale,—
Lucio. Right.
Duke. It may be right; but you are in the wrong
To speak before your time. Proceed.
Isab. I went
To this pernicious caitiff deputy.
Duke. That 's somewhat madly spoken.
Isab. Pardon it:
The phrase is to the matter.
Duke. Mended again: the matter;—proceed.

74. *As*] *was* Johnson. 83. *to it*] Capell, *to't* Ff, Globe. 91. *again: the matter*] *again. The matter;* Cambridge; *the matter*] omitted Capell.

79. *wish'd*] bidden. Compare *Love's Labour's Lost*, v. ii. 400: "I will wish thee never more to dance, Nor never more in Russian habit wait."

83. *warrant*] seems here to be equivalent to warning. Compare *As You Like It*, III. iii. 5, where "Lord warrant us" is explained "Lord warn us." And in *Midsummer-Night's Dream*, v. 326, some editors read "God warrant us" instead of "God warn'd us." Halliwell gives "warn, to warrant, *Northern.*" But it may mean "protection." See Cotgrave, *Garantie.*

91. *the matter;—proceed*] "the matter? pray proceed" may have been the right reading.

Isab. In brief, to set the needless process by,
How I persuaded, how I pray'd, and kneel'd,
How he refell'd me, and how I replied,—
For this was of much length,—the vile conclusion
I now begin with grief and shame to utter.
He would not, but by gift of my chaste body
To his concupiscible intemperate lust,
Release my brother; and, after much debatement,
My sisterly remorse confutes mine honour,
And I did yield to him. But the next morn betimes,
His purpose surfeiting, he sends a warrant
For my poor brother's head.

Duke. This is most likely!

Isab. O! that it were as like as it is true.

Duke. By heaven, fond wretch! thou know'st not what thou speak'st,
Or else thou art suborn'd against his honour
In hateful practice. First, his integrity
Stands without blemish; next, it imports no reason

92. *process*] F 1; omitted F 2, 3, 4.
98. *concupiscible*] *concupiscent* Pope.
102. *surfeiting*] Theobald; *surfetting* F 1, 2, 3; *forfeiting* F 4.

94. *refel*] refute, disprove. Compare Lyly: "Cease then, Hephestion, with arguments to seek to refel that which with their deity the gods cannot resist," *Campaspe*, II. ii. And Jonson, *Cynthia's Revels*, II. i.: "I can refel that paradox, or rather pseudodox." It is used by Chapman, Sir Thomas Wyatt, Anthony Munday, etc. Not elsewhere in Shakespeare.

98. *concupiscible*] This word is found in Trevisa's Barthol. *De Prop. Rer.*, 1398. And compare W. Bonde's *Pilgr. of Perfection*, 1526: "sensualite is called of doctours the appetyte concupyscible" (*New Eng. Dict.*). Not elsewhere in Shakespeare. The word is four-syllabled here, the "ci" being slurred over, as in "disple," "disc'ple," not unfrequently. See Jonson's *Fox*, IV. i.

99. *debatement*] debating. See *Hamlet*, V. ii. 45. See Cotgrave's *French-English Dictionary*, 1611.

100. *remorse*] pity, tenderness of heart. The usual meaning in Shakespeare.

100. *confutes*] upsets, overcomes. Compare Humphrey Gifford (Grosart, p. 60), 1580: "a prety pollicie confuted."

104. *like*] likely, probable. Fearful that she may not succeed in convincing the duke of her wrongs, Isabella exclaims, O that I could make it appear to be as probable as it really is true. The suggestion that Isabella meant "seemly" when she used "like" is hardly in keeping with her disposition.

105. *fond*] foolish, silly, daft.

106. *suborn'd*] procured as false witness. "And they suborned men" occurs in Acts vi. 11. In Wyclif it is "priuely senten men."

107. *practice*] evil design, scheming.

108. *imports*] carries with it, implies. Compare *Hamlet*, V. ii. 21.

That with such vehemency he should pursue
Faults proper to himself: if he had so offended,
He would have weigh'd thy brother by himself,
And not have cut him off. Some one hath set you on:
Confess the truth, and say by whose advice
Thou cam'st here to complain.

Isab. And is this all?
Then, O you blessed ministers above!
Keep me in patience; and with ripen'd time
Unfold the evil which is here wrapt up
In countenance. Heaven shield your grace from woe,
As I, thus wrong'd, hence unbelieved go!

Duke. I know you'd fain be gone. An officer!
To prison with her! Shall we thus permit
A blasting and a scandalous breath to fall
On him so near us? This needs must be a practice.
Who knew of your intent and coming hither?

Isab. One that I would were here, Friar Lodowick.

Duke. A ghostly father, belike. Who knows that Lodowick?

Lucio. My lord, I know him; 'tis a meddling friar;

109. *vehemency*] *vehemence* Pope. 124. *your*] *our* Pope.

109. *vehemency*] eagerness. This form occurs three times in Shakespeare, "vehemence" once in *As You Like It*, III. ii. 200. Compare Nashe, *Anatomie of Absurditie* (Gros. i. 15), 1589: "he was enforced by melancholie into such vehemencie of speech."

110. *Faults proper to himself*] Whetstone moralises on the situation thus:

> "The tirant *Phalaris* was praysed in this
> When *Perillus* the brazen torment made,
> He founde the wretch straightway in some amys,
> And made him first the scourge thereof to taste:
> A just reward for such as doe present
> An other's fault, himselfe the guiltyst man."
>
> *Promos and Cassandra*, Part II. II. ii., 1578.

118. *countenance*] authority, credit. Appearance or hypocrisy would afford sense also, and has been accepted as the meaning by some editors. But Isabella's troubled experiences are all due to the weight of authority on the wrong side, as she believes. For the extreme legal sense compare *Menechmus*, by W. W., IV. i. (1595): "If a poore man never so honest, had a matter come to be scan'd, there [at the law court] is he outfaste and overlaide with countenance."

123. *practice*] wicked plot or intrigue. Shakespeare uses the word so, often. Compare Ben Jonson, *The Fox*, v. 8: "Shew him that writing; do you know it, sir? *Voltore.* Yes, I do know it well, it is my hand; But all that it contains is false. *Bonario.* O practise!"

I do not like the man: had he been lay, my lord,
For certain words he spake against your grace
In your retirement, I had swing'd him soundly.
Duke. Words against me! This 's a good friar, belike!
And to set on this wretched woman here
Against our substitute! Let this friar be found.
Lucio. But yesternight, my lord, she and that friar,
I saw them at the prison: a saucy friar,
A very scurvy fellow.
Fri. Pet. Blessed be your royal grace!
I have stood by, my lord, and I have heard
Your royal ear abus'd. First, hath this woman
Most wrongfully accus'd your substitute,
Who is as free from touch or soil with her,
As she from one ungot.
Duke. We did believe no less.
Know you that Friar Lodowick that she speaks of?
Fri. Pet. I know him for a man divine and holy;
Not scurvy, nor a temporary meddler,
As he 's reported by this gentleman;
And, on my trust, a man that never yet
Did, as he vouches, misreport your grace.
Lucio. My lord, most villainously; believe it.
Fri. Pet. Well; he in time may come to clear himself,
But at this instant he is sick, my lord,
Of a strange fever. Upon his mere request,
Being come to knowledge that there was complaint

131. *This 's*] *this'* F 1, 2, 3; *this* F 4; *this is* Rowe. 136. *Blessed*] *Bless'd* Hanmer; *royal*] omitted Hanmer. 144. *temporary*] *tamperer and* Johnson conj. 146. *trust*] *troth* Singer. 151. *strange*] *strong* S. Walker conj.

130. *swing'd*] whipped, beaten. Occurs seven or eight times in Shakespeare. With "soundly" in *Taming of the Shrew*, v. II. 104, and *2 Henry IV.* v. iv. 21, 23. Gabriel Harvey has the word twice (verb and noun) in *Pierce's Supererogation*, 1593. Halliwell has early examples. Compare Ben Jonson, *Magnetic Lady*, I. i.: "set to him roundly, ay, and swinge him soundly."

132. *set*] incite.

135. *saucy friar*] See note at II. iv. 45.

144. *temporary*] secular, lay, temporal. As the word is used by a formal friar in a set speech, it may safely be so understood. A friar who concerns himself with mundane affairs.

151. *Upon his mere request*] entirely owing to his request.

Intended 'gainst Lord Angelo, came I hither,
To speak, as from his mouth, what he doth know
Is true and false; and what he with his oath
And all probation will make up full clear,
Whensoever he 's convented. First, for this woman,
To justify this worthy nobleman,
So vulgarly and personally accus'd,
Her shall you hear disproved to her eyes,
Till she herself confess it.

Duke. Good friar, let 's hear it.

[*Isabella is carried off guarded; and Mariana comes forward.*

Do you not smile at this, Lord Angelo?
O heaven! the vanity of wretched fools.
Give us some seats. Come, cousin Angelo;
In this I 'll be impartial; be you judge
Of your own cause. Is this the witness, friar?
First, let her show her face, and after speak.

Mari. Pardon, my lord, I will not show my face
Until my husband bid me.

Duke. What, are you married?

Mari. No, my lord.

Duke. Are you a maid?

Mari. No, my lord.

Duke. A widow then?

Mari. Neither, my lord.

Duke. Why, you are nothing then: neither maid, widow, nor wife?

Lucio. My lord, she may be a punk; for many of them are neither maid, widow, nor wife.

165. *I'll be impartial*] *I will be partial* Theobald. 167. *her face*] F 2, 3, 4; *your face* F 1. 169–179.] Printed as verse (four lines) by Steevens (Capell's conj.).

154. *as from his mouth*] exactly as he spoke.

156. *probation*] proof.

157. *convented*] summoned. See *Henry VIII.* v. i. 52, and *Coriolanus*, II. ii. 58.

159. *vulgarly*] publicly, before the crowd.

165. *impartial*] taking no part, indifferent. Compare *Venus and Adonis*, 748: "the impartial gazer."

179. *neither maid . . . wife*] given

Duke. Silence that fellow: I would he had some cause
To prattle for himself.
Lucio. Well, my lord.
Mari. My lord, I do confess I ne'er was married;
And I confess besides I am no maid:
I have known my husband, yet my husband knows not
That ever he knew me.
Lucio. He was drunk then, my lord: it can be no better.
Duke. For the benefit of silence, would thou wert so too!
Lucio. Well, my lord.
Duke. This is no witness for Lord Angelo.
Mari. Now I come to 't, my lord:
She that accuses him of fornication,
In self-same manner doth accuse my husband;
And charges him, my lord, with such a time,
When, I 'll depose, I had him in mine arms
With all the effect of love.
Ang. Charges she more than me?
Mari. Not that I know.
Duke. No? you say your husband.
Mari. Why, just, my lord, and that is Angelo,
Who thinks he knows that he ne'er knew my body,
But knows he thinks that he knows Isabel's.
Ang. This is a strange abuse. Let 's see thy face.
Mari. My husband bids me; now I will unmask.
[*Unveiling.*

as a saying, for a prostitute, by Ray: "she is neither wife, widow, nor maid." It is also in Fuller's *Gnomologia.* Compare Whetstone, *Promos and Cassandra*, IV. iii.: "I, monster now, no mayde nor wyfe, have stoupte to Promos lust." One of the very few verbal echoes from the source of the play.

181. *prattle for himself*] plead as foolishly in his own behalf. Compare Greene, *The Tritameron of Love* (Gros. iii. 85), 1587: "if Sostrata would be ruled by mine advise, she should not yeeld her verdict against Venus; but for my part let her doe as she please; for I am sure prattle she may, but prevaile she cannot." The word was used and still is of telling things that should be hidden, as "in an old Proverb which every one knows, Prattle your pleasures under the rose."

201. *just*] true, as in III. i. 67.

204. *abuse*] deception, imposition. Compare *Hamlet*, IV. vii. 51.

This is that face, thou cruel Angelo,
Which once thou swor'st was worth the looking on:
This is the hand which, with a vow'd contract,
Was fast belock'd in thine: this is the body
That took away the match from Isabel,
And did supply thee at thy garden-house
In her imagin'd person.

Duke. Know you this woman?

Lucio. Carnally, she says.

Duke. Sirrah, no more!

Lucio. Enough, my lord.

Ang. My lord, I must confess I know this woman;
And five years since there was some speech of marriage
Betwixt myself and her, which was broke off,
Partly for that her promised proportions
Came short of composition; but in chief
For that her reputation was disvalued
In levity: since which time of five years
I never spake with her, saw her, nor heard from her,
Upon my faith and honour.

Mari. Noble prince,
As there comes light from heaven and words from breath,
As there is sense in truth and truth in virtue,
I am affianced this man's wife as strongly

209. *belock'd*] Shakespeare has many of these compounds all through his plays. See note to "be-leed," *Othello*, I. i. 30.

211. *garden-house*] a private summer-house or arbour connected with a residence. There were also public garden-houses, or places of assignation, of the worst repute. Nares has several examples, including a description of these "harbers and bowers fit for the purpose . . . in the fields and suburbs of the cities," from Stubbs's *Anatomie of Abuses*, p. 57 (1584), and all the dramatists refer to them. Hence the word had a bad sense, but the reference here is distinct from those quoted by Malone, etc. See Hazlitt's *Dodsley*, xiii. 187, and xii. 119. See also Bullen's *Marston*, iii. 202, and Beaumont and Fletcher, *passim*. At line 228, below, the place is spoken of as his (*i.e.* private) garden-house.

218. *proportions*] portion, dowry, fortune. Compare *Two Gentlemen of Verona*, II. iii. 3, and *Pericles*, IV. ii. 29.

219. *composition*] agreement, compact.

220. *disvalued*] discredited, depreciated. Compare Ben Jonson's *Sejanus*, III. ii. (300*b*), 1603: "Nor is't the time alone is here disprised, But the whole man of time, yea, Cæsar's self Brought in disvalue."

221. *In levity*] in the lightness of her conduct. This base defamation of character warrants the stronger sense given to "dejected" at III. i. 274.

226. *affianced*] See III. i. 219. Not elsewhere used by Shakespeare.

As words could make up vows: and, my good lord,
But Tuesday night last gone, in 's garden-house
He knew me as a wife. As this is true,
Let me in safety raise me from my knees,
Or else for ever be confixed here,
A marble monument.

Ang. I did but smile till now:
Now, good my lord, give me the scope of justice;
My patience here is touch'd. I do perceive
These poor informal women are no more
But instruments of some more mightier member
That sets them on. Let me have way, my lord,
To find this practice out.

Duke. Ay, with my heart;
And punish them to your height of pleasure.
Thou foolish friar, and thou pernicious woman,
Compact with her that 's gone, think'st thou thy oaths,
Though they would swear down each particular saint,
Were testimonies against his worth and credit
That 's sealed in approbation? You, Lord Escalus,
Sit with my cousin: lend him your kind pains
To find out this abuse, whence 'tis deriv'd.
There is another friar that set them on;
Let him be sent for.

Fri. Pet. Would he were here, my lord; for he indeed
Hath set the women on to this complaint:
Your provost knows the place where he abides
And he may fetch him.

Duke. Go do it instantly. [*Exit Provost.*
And you, my noble and well-warranted cousin,
Whom it concerns to hear this matter forth,

235. *informal*] *informing* Hanmer. 239. *to*] *unto* Pope, Steevens; *even to* Capell. 243. *against*] *gainst* F 2, 3, 4.

228. *in's garden-house*] See above, line 211.

231. *confixed*] fastened.

235. *informal*] foolish. Formal had the sense of orderly, sensible, as in *Comedy of Errors*, v. 105: "to make of him a formal man again." And in Jonson's *Cynthia's Revels*, I. i. (153*a*): "a pretty formal young gallant in good sooth.

241. *Compact with*] in compact with.

254. *forth*] out, fully disclosed.

Do with your injuries as seems you best,
In any chastisement: I for a while will leave you;
But stir not you till you have well determin'd
Upon these slanderers.

Escal. My lord, we 'll do it thoroughly. [*Exit Duke.*
Signior Lucio, did not you say you knew that Friar Lodowick to be a dishonest person?

Lucio. *Cucullus non facit monachum:* honest in nothing but in his clothes; and one that hath spoke most villainous speeches of the duke.

Escal. We shall entreat you to abide here till he come, and enforce them against him. We shall find this friar a notable fellow.

Lucio. As any in Vienna, on my word.

Escal. Call that same Isabel here once again: I would speak with her. [*Exit an Attendant.*
Pray you, my lord, give me leave to question; you shall see how I 'll handle her.

Lucio. Not better than he, by her own report.

Escal. Say you?

Lucio. Marry, sir, I think, if you handled her privately, she would sooner confess: perchance, publicly, she 'll be ashamed.

Escal. I will go darkly to work with her.

Lucio. That 's the way: for women are light at midnight.

256–258.] As arranged by Spedding, Globe; lines ending *while . . . have . . . slanderers* Ff; *while . . . well . . . slanderers* Steevens. 276. *would*] F 1; *should* F 2, 3, 4.

262. Cucullus non facit monachum] The hood does not make the monk. Trust not to appearances. A late Latin proverb. See again *Twelfth Night*, I. v. 62; and (translated) in *Henry VIII.* III. i. 23. The Latin form is in Nashe's *Pierce Penilesse* (Grosart, ii. 25), 1592; and the English in his *Christ's Teares* (Grosart, iv. 215), 1593. I find it earlier in French, as in Rabelais' Prologue to *Gargantua* (1533): "car vous mesmes dictes que l'habit ne faict point le moyne." And yet earlier it occurs in the *Roman de la Rose*. In Whetstone's play (III. 6), the form is "A holie hood makes not a Frier devoute."

267. *notable*] noteworthy. Oftener used in a bad than in a good sense in Shakespeare.

275. *handled her*] Compare *2 Henry IV.* II. iv. 339.

279. *light*] wanton (with a quibble).

Re-enter Officers, with ISABELLA.

Escal. Come on, mistress; here 's a gentlewoman denies all that you have said.

Lucio. My lord, here comes the rascal I spoke of; here with the provost.

Escal. In very good time: speak not you to him till we call upon you.

Lucio. Mum.

Re-enter DUKE, *disguised as a friar, and Provost.*

Escal. Come, sir. Did you set these women on to slander Lord Angelo? they have confessed you did.

Duke. 'Tis false.

Escal. How! know you where you are?

Duke. Respect to your great place! and let the devil
Be sometime honour'd for his burning throne.
Where is the duke? 'tis he should hear me speak.

Escal. The duke 's in us, and we will hear you speak:
Look you speak justly.

Duke. Boldly, at least. But, O! poor souls,
Come you to seek the lamb here of the fox?
Good night to your redress! Is the duke gone?
Then is your cause gone too. The duke 's unjust
Thus to retort your manifest appeal,

297. *at least*] *at least I'll speak* Hanmer.

285. *In very good time*] That is very well. See III. i. 181 (note).

287. *Mum*] silence.

294. *burning throne*] the seat of justice assumed by the devil in Angelo's person. Another version of the good angel on the devil's crest. Compare Sir P. Sidney's *Songs* (Arber's English Garner, i. 567): "I say thou art a Devil! though clothed in angel's shining; And thy face tempts my soul to leave the heavens for thee."

301. *retort your manifest appeal*] "refer back to Angelo the cause in which you appealed from Angelo to the Duke" (Johnson). This is undoubtedly the sense, but the explanation given by Johnson is found in the lines following, not in the words quoted. To retort means simply to throw back, as in Nashe: "Chance some of them breake a bitter jest on thee, and thou retortst it severly, or seemest discontented," *The Unfortunate Traveller* (Grosart, v. 142), 1594. And Jonson, *The Case is Altered*, I. iii. (1598): "we shall retort these kind favours with all alacrity of spirit we can."

And put your trial in the villain's mouth
Which here you come to accuse.
Lucio. This is the rascal: this is he I spoke of.
Escal. Why, thou unreverend and unhallow'd friar!
Is 't not enough thou hast suborn'd these women
To accuse this worthy man, but, in foul mouth,
And in the witness of his proper ear,
To call him villain?
And then to glance from him to the duke himself,
To tax him with injustice? Take him hence;
To the rack with him! We 'll touse you joint by joint,
But we will know his purpose. What, unjust!
Duke. Be not so hot; the duke
Dare no more stretch this finger of mine than he
Dare rack his own: his subject am I not,
Nor here provincial. My business in this state
Made me a looker-on here in Vienna,
Where I have seen corruption boil and bubble
Till it o'er-run the stew: laws for all faults,
But faults so countenanc'd, that the strong statutes
Stand like the forfeits in a barber's shop,

307. *in*] *with* Theobald. 309–313.] As arranged by Capell, lines ending *from him . . . Injustice? . . . towze you . . . purpose: . . . unjust?* Ff, Cambridge. 310. *to glance*] *glance* Pope. 313. *his*] *this* Hanmer. 322. *forfeits*] *forceps* Jackson conj.

310. *to glance*] to hit obliquely, to glide off from something and hit. For the literal sense compare Holland's *Plinie*, xvii. 24 (540*k*), 1601: "or else when the ploughman at unawares doth loosen the root, or glaunce upon it with the share." And compare *Court and Times of James I.* II. 172: "glanced, they say, scandalously at him and his Latinities, as he called them."

312. *touse*] tear, pull violently. Probably the word "toaze" in *Winter's Tale*, IV. iv. 760, is identical. Elsewhere it is not used by Shakespeare. See Spenser, *Faerie Queene*, II. xi. 33: "And as a beare whom angry curres have touzd . . . Becomes more fell." And Jonson's *Alchemist*, v. iii.: "'Slight you are a mammet! O, I could touse you now." Hence "Towzer," a dog's name, one that touses in fighting, as Mr. Craig suggests to me.

312, 313. *you . . . his*] The confusion of persons in the pronouns has been corrected by several editors, needlessly, it appears. Escalus is addressing the friar and the officers in the same breath.

317. *provincial*] within his province. Not under his jurisdiction or authority. Compare Jonson, *Devil is an Ass*, v. 4: "hell shall make you Provincial of the cheaters."

321. *countenanc'd*] See note at line 118, above.

322. *forfeits in a barber's shop*] See Appendix.

As much in mock as mark.

Escal. Slander to the state! Away with him to prison!

Ang. What can you vouch against him, Signior Lucio? Is this the man that you did tell us of?

Lucio. 'Tis he, my lord. Come hither, goodman baldpate: do you know me?

Duke. I remember you, sir, by the sound of your voice: I met you at the prison, in the absence of the duke.

Lucio. O! did you so? And do you remember what you said of the duke?

Duke. Most notedly, sir.

Lucio. Do you so, sir? And was the duke a fleshmonger, a fool, and a coward, as you then reported him to be?

Duke. You must, sir, change persons with me, ere you make that my report: you, indeed, spoke so of him; and much more, much worse.

Lucio. O thou damnable fellow! Did not I pluck thee by the nose for thy speeches?

Duke. I protest I love the duke as I love myself.

Ang. Hark! how the villain would close now, after his treasonable abuses.

Escal. Such a fellow is not to be talked withal: away with him to prison! Where is the provost?

324.] Two lines Ff.

334. *notedly*] exactly, accurately.

335, 336. *flesh-monger*] mutton-monger. See note III. ii. 186.

336. *coward*] See below, lines 503, 504, where these three charges, or their equivalents, are repeated as being the duke's faults according to Lucio. But Lucio's accusations against the duke, though very definite on the score of lechery (III. ii. 120 *et seq.*), and of foolishness or incapacity (III. ii. 143), do not include that of cowardice, at least obviously. But what did Lucio mean when he said, "a shy fellow was the duke; and I believe I know the cause of his withdrawing . . . 'tis a secret must be locked within the teeth and the lips"? Perhaps this was a hidden reference to his timidity, or to his lack of resolution, in leaving it to a deputy to enforce the laws he had let fall into contempt.

344. *close*] become friendly, come to an understanding or agreement. Compare Nashe, *Christ's Teares* (Gros. iv. 229): "Great cunning doe they ascribe to their arte, as the discerning (by the very countenance) a man that hath Crownes in his purse: the fine closing in with the next Justice, or Alderman's deputy of the ward." Used here absolutely.

Away with him to prison! Lay bolts enough upon him, let him speak no more! Away with those giglots too, and with the other confederate companion!

[*The Provost lays hand on the Duke.*

Duke. Stay, sir; stay awhile.

Ang. What! resists he? Help him, Lucio.

Lucio. Come, sir; come, sir; come, sir; foh! sir. Why, you bald-pated, lying rascal, you must be hooded, must you? show your knave's visage, with a pox to you! show your sheep-biting face, and be hanged an hour! Will't not off?

[*Pulls off the Friar's hood, and discovers the Duke.*

Duke. Thou art the first knave that e'er made a duke.
First, provost, let me bail these gentle three.
[*To Lucio.*] Sneak not away, sir; for the friar and you
Must have a word anon. Lay hold on him.

Lucio. This may prove worse than hanging.

350. *giglots*] Capell, *giglets* Ff. 358. *hanged an hour!*] *hanged! an hour?* Hanmer, *hanged—an' how?* Johnson conj. Stage-direction due to Rowe.

348. *Lay bolts enough*] fetters. See notes at "mettle" and "kennel," III. ii. 79, 88.

350. *giglots*] lewd women.

357. *sheep-biting face*] Compare Beaumont and Fletcher, *Rule a Wife, etc.*, v. iv.: "How like a sheep-biting rogue, taken in the manner." And "Narcissus," A Twelfth Night Merriment (ed. Margaret Lee, 1893, p. 9), 1602: "lyes lurking like a sheep-biter." The term "sheep-biter" perhaps belonged originally to a sheep-stealing cur, but was commonly used of a skulking knave or thief. Compare Reginald Scot, *Discoverie of Witchcraft* (p. 173, reprint), 1584: "They comfort in vaine and therefore they went awaie like sheepe . . . If anie sheepebiter or witchmonger will follow them, they shall go alone for me." Gabriel Harvey has "Knaves are backbiters, whores are bellybiters, and both are sheepebiters" (Grosart, ii. 210), 1589. See Hazlitt's *Dodsley*, vii. 222, and ix. 41, for examples, and Webster's *Westward Ho!* IV. i. Nashe distinctly uses it of a dog in *Pierce Penilesse*, 1592 (quoted by Mr. Craig), but he has the term earlier of a "strong thief" in *Martin's Month's Mind* (Grosart, i. 153), 1589. Later he uses it of a usurer. Sheep-stealing was punished with hanging. See quotation from *Promos and Cassandra* at II. ii. 130, 131.

357, 358. *be hanged an hour*] go be hanged for a while. "Farewell and be hanged" was a common valediction (Day, *Blind Beggar*, 1600; *Patient Grissel*, III. i., 1599, etc.). "Be curst a while" occurs in Jonson's *Bartholomew Fair*, and "be naught a while" in *As You Like It*. In Jonson's *Alchemist*, v. i. "strangled an hour" has the same sense of a short while. Gifford's note to *Bartholomew Fair*, II. i. (Cunningham's ed., pp. 165, 166, vol. ii.), is good reading.

Duke. [*To Escalus.*] What you have spoke I pardon; sit you down:
We 'll borrow place of him. [*To Angelo.*] Sir, by your leave.
Hast thou or word, or wit, or impudence,
That yet can do thee office? If thou hast,
Rely upon it till my tale be heard,
And hold no longer out.
Ang. O my dread lord!
I should be guiltier than my guiltiness,
To think I can be undiscernible,
When I perceive your grace, like power divine,
Hath look'd upon my passes. Then, good prince,
No longer session hold upon my shame,
But let my trial be mine own confession:
Immediate sentence then and sequent death
Is all the grace I beg.
Duke. Come hither, Mariana.
Say, wast thou e'er contracted to this woman?
Ang. I was, my lord.
Duke. Go take her hence, and marry her instantly.
Do you the office, friar; which consummate,
Return him here again. Go with him, provost.
[*Exeunt Angelo, Mariana, Friar Peter, and Provost.*
Escal. My lord, I am more amaz'd at his dishonour
Than at the strangeness of it.
Duke. Come hither, Isabel.
Your friar is now your prince: as I was then
Advertising and holy to your business,

371. *undiscernible*] undiscoverable, not to be seen through (Schmidt).

373. *passes*] passages, events, occurrences. "Demeanour, course of action"; doubtfully so explained in *New Eng. Dict.*

374. *session hold*] sit in judgment. So in *Lear*, v. iii. 52-54: "they are ready To-morrow, or at further space, to appear Where you shall hold your session."

381. *consummate*] consummated, performed. Compare *Much Ado about Nothing*, III. ii. 3.

383, 384. *his . . . strangeness*] the dishonour of the man surprises me more than the wonderfulness of the things he has done.

386. *Advertising*] advising, instructing, turning my attention to. See I. i. 41.

386. *holy*] devoted.

Not changing heart with habit, I am still
Attorney'd at your service.

Isab. O! give me pardon,
That I, your vassal, have employ'd and pain'd
Your unknown sovereignty.

Duke. You are pardon'd, Isabel:
And now, dear maid, be you as free to us.
Your brother's death, I know, sits at your heart;
And you may marvel why I obscur'd myself,
Labouring to save his life, and would not rather
Make rash remonstrance of my hidden power
Than let him so be lost. O most kind maid!
It was the swift celerity of his death,
Which I did think with slower foot came on,
That brain'd my purpose: but, peace be with him!
That life is better life, past fearing death,
Than that which lives to fear: make it your comfort,
So happy is your brother.

Isab. I do, my lord.

Re-enter ANGELO, MARIANA, *Friar* PETER, *and Provost.*

Duke. For this new-married man approaching here,

395. *remonstrance*] *demonstrance* Staunton (Malone conj.).

388. *Attorney'd at your service*] employed as your attorney. The verb occurs in a different sense (performed by proxy) in *Winter's Tale*, I. i. 30. In Halliwell's *Dictionary* this word is wrongly explained and illustrated by a passage from Jonson's *Alchemist*, where the word means proxy. This passage has escaped the *New Eng. Dict.*, which gives the *Winter's Tale* reference as the solitary example of the verb.

395. *rash*] quick, sudden.

395. *remonstrance*] The commentators agree in explaining this word "demonstration," "manifestation." Halliwell quotes an example of this use from Hooker. The verb occurs in that sense in Ben Jonson's *Cynthia's Revels*, V. ii. (184*b*): "But I will remonstrate to you the third dor." But the word may very well have its present sense: "I would quickly produce arguments out of my power at present concealed." In this sense it was a State term, suitable for ducal usage. See titles of various works in Hazlitt's General Index (Quaritch, 1893), and Gabriel Harvey (Grosart, i. 240), 1593. And Cotgrave: "*Remonstrance*. A remonstrance . . . reasons given or shewed" (no other sense).

397, 398.] The duke is a very facile liar, even in the most grave and serious matter. See above, IV. iii. 129.

399. *brain'd*] knocked the brains out of, destroyed, defeated. The verb occurs, non-figuratively, in *Tempest*, III. ii. 96, and *1 Henry IV.* II. iii. 24.

Whose salt imagination yet hath wrong'd
Your well-defended honour, you must pardon
For Mariana's sake. But as he adjudg'd your brother,
Being criminal, in double violation
Of sacred chastity, and of promise-breach,
Thereon dependent, for your brother's life,
The very mercy of the law cries out
Most audible, even from his proper tongue,
"An Angelo for Claudio, death for death!"
Haste still pays haste, and leisure answers leisure,
Like doth quit like, and Measure still for Measure.
Then, Angelo, thy fault's thus manifested;
Which, though thou would'st deny, denies thee vantage,
We do condemn thee to the very block
Where Claudio stoop'd to death, and with like haste.
Away with him!

Mari. O my most gracious lord!
I hope you will not mock me with a husband.

Duke. It is your husband mock'd you with a husband.

415. *fault's thus manifested*] Ff, Cambridge, Oxford (Craig); *faults are manifested;* Rowe; *faults are manifest;* Hanmer; *fault thus manifested*— Dyce, Craig (1903).

404. *salt*] lecherous, as in *Antony and Cleopatra*, II. i. 21, and elsewhere.

407. *criminal, in double*] doubly criminal. Shakespeare freely transposes adjectives from their normal position. Double cannot refer here to violation, since violation cannot refer to promise-breach. Double refers to the two crimes of which Angelo was guilty.

408. *promise-breach*] wrecking of promise. Compare Nashe: "Miserie hath daunted all my mirth, And I am quite undone through promise-breach," *Pierce Penilesse* (Gros. ii. 10), 1592. Shakspeare has "faith-breach" in *Macbeth*, v. ii. 18. Heywood has "spouse-breach" in *A Royal King, etc.* (Pearson, p. 56). "Ship-breach" occurs several times in Trevisa's translation of *De Prop. Rer.*, 1397.

411. *audible*] that can be easily heard. Used adverbially. Loudly.

413. *Haste still pays haste*] Compare Herbert, *Jacula Prudentium*, 1640: "Haste comes not alone."

414. *Like doth quit like*] "it is an old saw, Like to like will draw," Barclay, *Ship of Fooles* (rept., ii. 135), 1509; "the proverbe, Like beareth favour and love unto like," Udall's *Erasmus* (Roberts, p. 216), 1542. "Like will to like" was a very common proverb.

414. *Measure still for Measure*] Steevens refers to *A Warning for Faire Women, ante* 1599: "Measure for Measure, and lost blood for blood." Compare Matthew vii. 2; Mark iv. 24, etc. Shakespeare has the proverb earlier in *3 Henry VI.* II. vi. 55 (1592).

416. *denies thee vantage*] your fault (manifested) denies you any advantage —there is no escape.

Consenting to the safeguard of your honour,
I thought your marriage fit; else imputation,
For that he knew you, might reproach your life
And choke your good to come. For his possessions,
Although by confiscation they are ours,
We do instate and widow you withal,
To buy you a better husband.
Mari. O my dear lord!
I crave no other, nor no better man.
Duke. Never crave him; we are definitive.
Mari. Gentle my liege!— [*Kneeling.*
Duke. You do but lose your labour.
Away with him to death! [*To Lucio.*] Now, sir, to you.
Mari. O my good lord! Sweet Isabel, take my part:
Lend me your knees, and all my life to come
I 'll lend you all my life to do you service.
Duke. Against all sense you do importune her:
Should she kneel down in mercy of this fact,
Her brother's ghost his paved bed would break,
And take her hence in horror.
Mari. Isabel,
Sweet Isabel, do yet but kneel by me:
Hold up your hands, say nothing, I 'll speak all.
They say, best men are moulded out of faults,

426. *confiscation*] *confutation* F 1. F 2, 3. 431. [Kneeling] Johnson. 427. *withal*] F 4; *with all* F 1; *withall*

426. *confiscation*] Malone and Steevens both think "confutation" (F 1) may be right—"by his being confuted or proved guilty." Modern editors all follow the second Folio.

427. *widow*] "to endow with a widow's right, to jointure" (Schmidt). It is not necessary to give the word so forced and limited a sense. The passage means, we make you a widow and endow you with his possessions to enable you, etc. In this sense Shakespeare has the verb twice elsewhere.

430. *definitive*] decisive, final. So used from Chaucer onwards. It is in Gabriel Harvey (Gros. ii. 183), 1589. Not elsewhere in Shakespeare.

437. *mercy of*] Compare *Hamlet*, IV. v. 199, 200.

437. *fact*] evil deed, crime, as at IV. ii. 139, above, and in *Winter's Tale*, III. ii. 86, etc.

438. *paved bed*] Does this imply that the condemned man was buried in the precincts of the gaol, as was the custom? Excepting in such circumstances, "paved" is not a usual term to apply to a common grave.

442.] Compare *All's Well*, IV. iii. 85: "our virtues would be proud if our faults whipped them not."

And, for the most, become much more the better
For being a little bad: so may my husband.
O Isabel! will you not lend a knee?
Duke. He dies for Claudio's death.
Isab. Most bounteous sir, [*Kneeling.*
Look, if it please you, on this man condemn'd,
As if my brother liv'd. I partly think
A due sincerity govern'd his deeds,
Till he did look on me: since it is so,
Let him not die. My brother had but justice,
In that he did the thing for which he died:
For Angelo,
His act did not o'ertake his bad intent,
And must be buried but as an intent
That perish'd by the way. Thoughts are no subjects,
Intents but merely thoughts.
Mari. Merely, my lord.
Duke. Your suit's unprofitable: stand up, I say.
I have bethought me of another fault.
Provost, how came it Claudio was beheaded
At an unusual hour?
Prov. It was commanded so.
Duke. Had you a special warrant for the deed?
Prov. No, my good lord; it was by private message.
Duke. For which I do discharge you of your office:
Give up your keys.
Prov. Pardon me, noble lord:

446. [Kneeling] Rowe.

450. *Till he did look on me*] Johnson is very severe here upon Isabel for consenting to importune the duke "against all sense," while she still believes her brother to be dead, and while she knows Angelo had committed all the crimes he was charged with as far as he could. He concludes that the poet appears "to inculcate, that women think ill of nothing that raises the credit of their beauty, and are ready, however virtuous, to pardon any act which they think incited by their own charms." That is a harsh judgment. We must give Isabel credit for the quality of mercy, and the sacrifice she makes, as Ritson says, of revenge for friendship. Nevertheless one feels indignant that Angelo should be spared. Possibly the poet recalls Cassandra's repeated appeals for mercy for Promos, before she discovered that her brother was living.

I thought it was a fault, but knew it not,
Yet did repent me, after more advice;
For testimony whereof, one in the prison,
That should by private order else have died,
I have reserv'd alive.

Duke. What 's he?

Prov. His name is Barnardine.

Duke. I would thou hadst done so by Claudio.
Go fetch him hither: let me look upon him.

[*Exit Provost.*

Escal. I am sorry, one so learned and so wise
As you, Lord Angelo, have still appear'd,
Should slip so grossly, both in the heat of blood,
And lack of temper'd judgment afterward.

Ang. I am sorry that such sorrow I procure;
And so deep sticks it in my penitent heart
That I crave death more willingly than mercy:
'Tis my deserving, and I do entreat it.

Re-enter Provost with BARNARDINE, CLAUDIO *muffled, and* JULIET.

Duke. Which is that Barnardine?

Prov. This, my lord.

Duke. There was a friar told me of this man.
Sirrah, thou art said to have a stubborn soul,
That apprehends no further than this world,
And squar'st thy life according. Thou 'rt condemn'd;
But, for those earthly faults, I quit them all,
And pray thee take this mercy to provide

471. *would*] F; *wouldst* F 2, 3, 4. 480. muffled,] omitted Ff, muffled up, Capell. 485. *according*] *accordingly* F 4.

467. *advice*] reflection, consideration. Similar to the use of advise, in the expression "are you advised of that?"

485. *squar'st thy life*] shape, regulate thy life. Nashe has "square our actions," *Anatomie of Absurditie* (Grosart, i. 16), 1589. Craig sends me a parallel from Montaigne's *Essays* (translated by Florio), Book II. chap. xii. (Temple Classics, iii. 190), 1603: "Conforme his behaviors and square his life unto it" [doctrine].

486. *quit*] remit.

For better times to come. Friar, advise him:
I leave him to your hand. What muffled fellow's that?

Prov. This is another prisoner that I sav'd,
That should have died when Claudio lost his head,
As like almost to Claudio as himself.

[*Unmuffles Claudio.*

Duke. [*To Isabella.*] If he be like your brother, for his sake
Is he pardon'd; and for your lovely sake,
Give me your hand and say you will be mine,
He is my brother too. But fitter time for that.
By this Lord Angelo perceives he's safe:
Methinks I see a quick'ning in his eye.
Well, Angelo, your evil quits you well:
Look that you love your wife; her worth worth yours.
I find an apt remission in myself,
And yet here's one in place I cannot pardon.
[*To Lucio.*] You, sirrah, that knew me for a fool, a coward,
One all of luxury, an ass, a madman:
Wherein have I so deserv'd of you,
That you extol me thus?

500. *her worth worth yours*] *her worth worths yours* Hanmer, *her worth's worth vours* Heath conj., *her worth worte yours* Hudson (Walker conj.).

488. *advise him*] give him spiritual counsel.

489. *muffled fellow*] The muffler over the lower parts of the face was a common method of disguising one's self. See notes to *Merry Wives* (Arden edition, and Steevens), IV. ii. 82. The muffler was, in fact, a mask, and the words are synonymously used several times by Cotgrave.

495. *Give me*] provided you give me (Craig); but it is wrong to omit the comma after sake.

497. *perceives he's safe*] Johnson makes the natural remark that it is strange Isabel should give expression to neither gratitude, wonder, or joy at the sight of her brother. Boswell says she may have expressed her feelings on the stage for which the play was written. We may suppose she falls into his arms, and a stage-direction to that effect would not be amiss. See Introduction.

499. *quits*] requites. Your evil lets you off well.

500. *her worth worth yours*] her value is equal to your value. In the old play, Promos is treated with similar leniency: "Be loving to good Cassandra thy wife . . . And now agayne the government receyve . . . If thou be wyse, thy fall maye make thee ryse, The lost sheepe founde, for joye the feast was made" (end of Part II.).

501. *apt remission*] ready forgiveness. See note, previous line.

504. *luxury*] lust.

Lucio. Faith, my lord, I spoke it but according to the trick. If you will hang me for it, you may; but I had rather it would please you I might be whipped.

Duke. Whipp'd first, sir, and hang'd after.
Proclaim it, provost, round about the city,
Is any woman wrong'd by this lewd fellow,
As I have heard him swear himself there 's one
Whom he begot with child, let her appear,
And he shall marry her: the nuptial finish'd,
Let him be whipp'd and hang'd.

Lucio. I beseech your highness, do not marry me to a whore. Your highness said even now, I made you a duke: good my lord, do not recompense me in making me a cuckold.

Duke. Upon mine honour, thou shalt marry her.
Thy slanders I forgive; and therewithal
Remit thy other forfeits. Take him to prison,
And see our pleasure herein executed.

Lucio. Marrying a punk, my lord, is pressing to death, whipping and hanging.

Duke. Slandering a prince deserves it.

[*Exeunt Officers with Lucio.*

She, Claudio, that you wrong'd, look you restore.
Joy to you, Mariana! love her, Angelo:
I have confess'd her and I know her virtue.

512. *Is any woman*] Edd., *If any woman* Ff, *If any woman's* Hanmer. 527. [Exeunt . . . Lucio] Dyce.

507, 508. *according to the trick*] See above, III. ii. 53.

523. *forfeits*] penalties, punishments.

525. *pressing to death*] an ancient legal punishment, *peine forte et dur*, for obstinate silence and refusal to divulge evidence. For vivid accounts of this terrible torture, see the sentence on Samuel Chidley, in *A Crying Sin, etc.* Harl. Misc. vi. 279, 1652; and the Strangeways case in *The Unhappy Marksman, ibid.* vii. 23, 1659. Webster mentions "the ballad of Flood that was pressed to death" in *A Cure for a Cuckold*, IV. i. Hall Caine's novel *A Shadow of a Crime* is founded on it. And it is described and figured in Ashton's *Social Life of Queen Anne*, ed. 1883, p. 411. It was constantly used as a metaphor, as here, by the Elizabethan writers. See Nashe's *Lenten Stuffe* (Harl. Misc., 1809, ii. 327), 1599. And Shakespeare elsewhere, *Troilus and Cressida*, III. ii. 217; *Much Ado*, III. i. 76; *Richard II.* III. iv. 72.

Thanks, good friend Escalus, for thy much goodness:
There's more behind that is more gratulate.
Thanks, provost, for thy care and secrecy:
We shall employ thee in a worthier place.
Forgive him, Angelo, that brought you home
The head of Ragozine for Claudio's:
The offence pardons itself. Dear Isabel,
I have a motion much imports your good;
Whereto if you'll a willing ear incline,
What's mine is yours and what is yours is mine.
So, bring us to our palace; where we'll show
What's yet behind, that's meet you all should know.
[*Exeunt.*

542. *that's*] F 2, 3, 4; *that* F 1.

532. *gratulate*] satisfactory, pleasing. The verb is common in this sense. The duke has referred already at the beginning of this Act to his intention to reward Escalus for his good conduct. One of the things that is "yet behind."

538. *motion*] proposal. "Will ye go in to dinner, Sir? *Menech.* A good motion: yea and thanks," W. W., *Menechmus*, II. i., 1595.

APPENDIX I

V. 321–323: *the strong statutes Stand like the forfeits in a barber's shop, As much in mock as mark.* Compare Fuller, *Holy and Profane State*, V. x. 395, 1642: "No more than the forfeits in a barber's shop, where a gentleman's pleasure is all the obligation to pay" (*New Eng. Dict.*). Fuller's passage is an obvious echo of the words in the text, and are interesting as they give his view of their meaning. Warburton appears, however, to have first started the generally accepted explanation. He says that barbers' shops were continually crowded with idle people, "who would be perpetually handling and misusing them [his instruments as a barber-surgeon]. To remedy which, *I suppose*, there was placed up against the wall a table of forfeiture, adapted to every offence of this kind; which it is not likely would long preserve its authority." Dr. Johnson says Warburton's "explanation may serve till a better is discovered." Steevens sarcastically says: "I have conversed with several people who had repeatedly read the list of forfeits alluded to by Shakespeare, but have failed in my endeavours to procure a copy of it. The metrical one, published by the late Dr. Kenrick, was a forgery." Henley says: "These forfeits were . . . of a ludicrous nature. I perfectly remember to have seen them in Devonshire (printed like King Charles's Rules), though I cannot recollect the contents." Nares (in *v.* Forfeits) gives the "rules," excogitated by Dr. Kenrick, with scepticism as to their genuineness.

It will be observed that there is not an iota of support for the above hypothesis. Nevertheless it is accepted by such authorities as Schmidt and the *New Eng. Dict.*, as well as by the commentators to a man.

I reject the whole fabric; for two reasons, firstly, because if such a custom had existed in Shakespeare's time we would know of it; and secondly, because I have something else

to offer. We have ample information as to the interiors of the barber-surgeon establishments. The most prominent accounts that occur to me are in Harvey's *Trimming of Thomas Nashe* (1597), from the hair-dresser's point of view; in Lyly's *Mydas* (1593), where Motto, a barber, talks a deal of shop; in Ben Jonson's *Silent Woman* (1609), Act III., where Cutbeard's (barber's) business is gone into with the fulness of an inventory; and in Beaumont and Fletcher's *Knight of the Burning Pestle*, where the surgical department of Barbaroso's den is laid open, *ad nauseam* indeed, but most humorously. Many other votaries of St. Cuthbert (Cutbeards) might be mentioned, but nowhere is there even an allusion, that I have met, that could be construed into a reference to any kind of bye-laws. There is a barber's scene in Whetstone's *Promos and Cassandra* (Part I. v. v.), 1578.

But there was one kind of forfeit which the barber took possession of from his customers and hung up as part of his insignia in his shop, and that was their *teeth*. For the barber was the dentist of the time. These were the innocuous forfeits that could mock, not mark. In the first Act (I. iii. 19) these neglected statutes have already suggested the metaphor: "We have strict statutes, and most *biting* laws . . . Which for this fourteen years we have let sleep." If it be objected that these shop fittings cannot be called forfeits, since the idea of penalty is not present, no doubt Cutbeard would reply if the sufferers had visited him earlier their teeth would have been saved by proper treatment, and they forfeited them from neglect. But Shakespeare would have made nothing of that point in his choice of a word to express a bold idea. He often paid slight heed to the exact verbal signification, and left it for others to discover his meaning. And he uses forfeit (verb) absolutely in the sense of to lose several times.

With reference to the custom, a few examples will prove it. We learn from Jonson's *Silent Woman*, III. ii. (430*b*), how the decoration was fixed: "Or draw his own [Cutbeard's] teeth, and add them to the lutestring." In Beaumont and Fletcher's *Knight of the Burning Pestle* (1611), Act III., the string is confirmed: "Lo, where the spear [barber's pole] and copper bason are! Behold the string on which hangs many a tooth, Drawn from the gentle jaw of wandring knights!" And in *The Woman-Hater*, III. iii. (1607), by the same authors, is another reference: "I will break my

knife, The ensign of my former happy state, Knock out my teeth, have them hung at a barber's, And enter into religion." Shakespeare has referred a number of times to toothache, and raging teeth. It is not therefore an unlikely fancy to occur to him. One passage is indeed a remarkable parallel to the thought in the text. It is in *2 Henry VI.* IV. vii. 16–19: "Away, burn all the records of the realm: my mouth shall be the parliament of England. *Holl.* Then we are like to have biting statutes, unless his teeth be pulled out." So that Shakespeare compared the "biting statutes" already to teeth that should be extracted, then to become a mockery, and hung up as a badge or ornament. I do not profess to understand the extract from Fuller. Perhaps a wider context would explain his meaning.

In I. iii. the threatening twigs of birch hung up on the wall in the children's sight, more mocked than feared, that is to say the biting laws that have been let sleep is an exactly parallel simile.

APPENDIX II

ALTHOUGH Shakespeare derived the play of *Measure for Measure*, so far as the tale goes, from Whetstone's *Promos and Cassandra* (1575)—modifying it in several ways—it is noteworthy that he rarely uses the expressions or language of the early drama in his production. But the number of apposite illustrations that the old play affords to Shakespeare's language elsewhere is so remarkable that I think it is fitting to collect here the best of them, after exhaustive study. How useful some of these are, any student of Shakespearian language will see for himself. I take the instances in the order they occur in the old play, the references being to the pages in Nichol's *Six Old Plays*, vol. i., 1779. For brevity's sake I give only the references to Shakespeare in the Globe edition. The page numbers precede the quotations. Few of these are in the *New Eng. Dict.*

11. "I am the *stern* that guides their thoughts." *1 Henry VI.* I. i. 177.

12. "Rosko, what newes, that in such hast you come *blowing?*" *Merry Wives*, III. iii. 94. No good example in *New Eng. Dict.*

12. "Marrie, *right nowe* at the Sessiones I was." *2 Henry VI.* III. ii. 40.

14. "I smealt he loved *lase mutton* well." *Two Gentlemen of Verona*, I. i. 102.

16. "Pratyng *vixen*, away!" *Midsummer-Night's Dream*, III. ii. 324.

17. "marriage to worke after *mends* doth seldome favor win." *Troilus and Cressida*, I. i. 68.

18. "to *proroge* my dayes, to-morrow else I dye." *Antony and Cleopatra*, II. i. 26.

20. "*Garish* shewes for gaze." *Richard III.* IV. iv. 89.

21. "she knew you and I were at *square*: and least we fall to blowes." *Midsummer-Night's Dream*, II. i. 30 (verb).

22. "*a chylling feare* (The case is such) Makes me from speech forbeare." *Titus Andronicus*, II. iii. 212.

24. "And some, *berlady*, very good." *Romeo and Juliet*, I. v. 35. "Byrlady," 1570, *New Eng. Dict.*

24. "At *fast or loose*, with my *Giptian*, I meane to have a cast" (spoken by a hangman). A gipsy sleight. *Antony and Cleopatra*, I. i. 10.

25. "to *totter* in a rope" (hang, swing). *King John*, V. v. 7.

26. "How now, Giptian? *All a mort* knave, for want of company?" *1 Henry VI.* III. ii. 124; *Taming of the Shrew*, IV. iii. 36.

26. "Be *crustie*, man: the Hangman straight will reade fortunes with thee." *Troilus and Cressida*, V. i. 5. 1570 in *New Eng. Dict.*

34. "He fryskes abought as *byrdes* [*brize*] were in his breech." *Antony and Cleopatra*, III. x. 14.

34. "But *Holla*, *tongue*, no more of this I pray" (and again, 63). *As You Like It*, III. ii. 57.

39. "She fearde of late of *whipping cheere* to smell." *2 Henry IV.* V. iv. 5.

39. "with my mistresse *the world is chaunged* well." *Comedy of Errors*, II. ii. 154.

41. "I, monster now, *no mayde nor wyfe*, have stoupte to Promos lust." *Measure for Measure*, V. i. 178.

42. "Is my Andrugio *done to death*? fye, fye, o faythles trust!" *Much Ado*, V. iii. 3.

43. "God no doubt wyl worke for your and their *behove*." *Hamlet*, V. i. 71.

44. "for thy good deede I must *remayne thy debtor*." *Antony and Cleopatra*, V. ii. 205.

45. "Other *market mades* pay down for their meate." *Antony and Cleopatra*, III. vi. 51.

46. "Lay off handes Dalia. You *powte* me [worry me] if that you got my pudding." *Coriolanus*, V. i. 52.

46. "*hony sweet* Grimball." *Henry V.* II. iii. 1; *Troilus and Cressida* (twice). (Chaucerian, but dropt?)

46. "I love you so *filthily*, *law ye nowe*." *Measure for Measure*, II. iv. 42, III. ii. 24; *Winter's Tale*, II. iii. 50 ("la you now").

47. "*by Gys*." *Hamlet*, IV. v. 59.

48. "Nay, bum ladie, I will not *by Saint Anne*" (and pp. 52, 82). *Taming of the Shrew*, I. i. 255; *Twelfth Night*, II. iii. 126.

48. "Ich have heard *my Gransier* say *Maide will saye naye and take it.*" *Romeo and Juliet*, I. iv. 37; *Richard III.* III. vii. 51.

48. "Since Andrugio lost his head, he hath *hung downe the lippe.*" *Troilus and Cressida*, III. i. 152.

48. "*This is once*, I love a woman, for my life, as well as he." *Much Ado*, I. i. 320.

49. "canst thou heale a *greene wound* well." *2 Henry IV.* II. i. 106; *Henry V.* v. i. 44.

50. "Thou so didst *wytch* our wits, as we from reason strayed." *1 Henry IV.* IV. i. 110.

51. "A Syr, in fayth, *the case is altred* quight." *3 Henry VI.* IV. iii. 31.

51. "Master Phallax so *underprops her fame.*" *Lucrece*, 53.

51. "The *slavering foole* . . . (He loves her so) upon the *fylth* will spend." *Cymbeline*, I. vi. 105; *Othello*, v. ii. 231.

52. "Good luck a God's name, *the woodcock is masht.*" *Twelfth Night*, II. v. 92 (etc.); *Merry Wives*, IV. iii. 13.

52. "Yon is the lyttel knave. How dost Rosko? *Rosko. Whope*, my eyesight God save." *Winter's Tale*, IV. iv. 69.

52. "*good nowe* no more of this stir." *Hamlet*, I. i. 70 (etc.).

52. "I faith Barber, I wyll *pyck your teeth* straight." *Lear*, IV. vi. 260.

53. "A *strong thiefe*, I warrant him by his looke." *Timon of Athens*, IV. iii. 45.

56. "This knave your pence in his pocket hath *purst.*" *Antony and Cleopatra*, II. ii. 192.

56. "*The rather, for* that he playde the knave with me." *All's Well*, III. v. 45.

56. "a foole *company* him." *Cymbeline*, v. iv. 408.

57, 100. "Yet ere I go, as *swans sing at their end* In solemne song I meane my knoll to ryng." *Othello*, v. ii. 247.

Second Part.

62, 100, 103. "Yet in my eare styll goes my *passing bell.*" *Venus and Adonis*, 702.

62. "So ofte as men with *poynted fingers* tell their friendes my faultes." *Othello*, IV. ii. 55.

62. "My traunces straunge a present death *forshewe*." *Cymbeline*, v. v. 473.

63. "Ist possible that my mistris Lamia *Over the shooes* should be'yn *love* with Phallax?" *Two Gentlemen of Verona*, I. i. 24.

63. "But the sport is to see the loving elves *Byll* together." *Troilus and Cressida*, III. ii. 60.

64. "I will foresee the *consort* of Musick well plast to be." *2 Henry VI.* III. ii. 327.

66. "This geare *fadgeth* now that these fellowes peare." *Love's Labour's Lost*, v. i. 54.

69. "Where *good wyll the welcome* geves, provysion syld is scant." *Comedy of Errors*, III. i. 20.

71. "who loves me once is *lymed to my heast*." *Much Ado*, III. i. 104 (etc.); *Love's Labour's Lost*, v. ii. 65.

72. "If pleasure be treasure, the *golden world* is here." *As You Like It*, I. i. 125.

73. "good kinde *wormes*" (pityingly of women). *Tempest*, III. i. 31.

75. "Of merry mates I have a meeting *stauld*." *Richard III.* I. iii. 206.

79. "To *part this fraye* it is hye time." *Much Ado*, v. i. 114; *Taming of the Shrew*, I. ii. 23.

80. "yle bum yee, For *reforming* a lye thus against mee." *Much Ado*, v. i. 262.

81. "wee *tryfle tyme* too long." *Merchant of Venice*, IV. i. 298.

81. "O, I ken you nowe Syr; chi *crie you mercie*" (colloquial = "beg your pardon"). *Two Gentlemen of Verona*, v. 4, 94, etc.

82. "Come on, slouch, wylt please you *be jogging* hence." *Taming of the Shrew*, III. ii. 213.

82. "now the worlde is groune to such jollie *spye* [watchfulness, espionage?] As if folke doo kisse th'are nought by and by." *Macbeth*, III. i. 30.

84. "He *showeth gould* the ready soules to lure." *Henry VIII.* I. i. 223.

87. "this wicked deede thou shalt ere long buy deare" [=aby]. *Midsummer-Night's Dream*, III. ii. 426.

87, 101. "when thou thy selfe dost *make thy will a lawe*." *Two Gentlemen of Verona*, v. iv. 14.

89. "hope to be *with* Master Prostros *to bring*." *Troilus and Cressida*, I. ii. 305.

90. "Who gives two pence a straunge *Monster* to see? . . . *A horned beast*," etc. *Othello*, IV. i. 63.

90. "The king, I fayth, hath *set* us all *a-worke*." *2 Henry IV.* IV. iii. 124.

91. "take in worth this misery, as penaunce for my *mys*." *Venus and Adonis*, 53.

98. "Into a carte they dyd the queane conveye Apparalled in colours verie gaye Both hood and gowne of *greene and yellowe* saye" (colours indicative of anguish). *Twelfth Night*, II. iv. 116.

102. "that I the grace may have *At latter gaspe* the fear of death to kyll." *1 Henry VI.* II. v. 58.

104. "*at poynt* to lose his head." *Coriolanus*, II. i. 96.

106. In fine, a clowne came *peaking* through the wood." *Merry Wives*, III. v. 51.

106. "His death ere long would sure have *stopt her breath*." *Lucrece*, 1180.

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Whether 'tis nobler in the mind to suffer
The slings and arrows of outrageous fortune,
Or to take arms against a sea of troubles,
And by opposing end them? To die, — to sleep,—
No more; and by a sleep to say we end
The heart-ache, and the thousand natural shocks
That flesh is heir to, 'tis a consummation
Devoutly to be wish'd. To die;—to sleep;—
To sleep! perchance to dream! ay, there's the rub;
For in that sleep of death what dreams may come,
When we have shuffled off this mortal coil,

60, 61. *To die,— . . . No*] Pope, *die to sleepe No* Q, *dye, to sleepe No* F. 63. *to,*] *too;* Q, *too?* F. 64, 65. *die;—to sleep;—To sleep!*] Capell, *die to sleepe, To sleepe,* Q, F.

Hunter, who would place the soliloquy, with Q 1, in Act II. sc. ii., supposes it is suggested by the book which Hamlet is there represented as reading. Perhaps, the explanation lying in what immediately follows, it means, Is my present project of active resistance against wrong to be, or not to be? Hamlet anticipates his own death as a probable consequence.

57. *in the mind*] This is to be connected with "suffer," not with "nobler."

58. *slings and arrows*] Walker, with an anonymous writer of 1752, would read "stings." "Slings and arrows" is found in Fletcher's *Valentinian*, I. iii.

59. *sea*] Various emendations have been suggested: Theobald, "siege"; also, "th' assay" or "a 'say"; Hanmer, "assailing"; Warburton, "assail of"; Bailey, "the seat." It has been shown from Aristotle, Strabo, Ælian, and Nicolas of Damascus that the Kelts, Gauls, and Cimbri exhibited their intrepidity by armed combats with the sea, which Shakespeare might have found in Abraham Fleming's translation of *Ælian*, 1576. But elsewhere Shakespeare has "sea of joys," "sea of glory," "sea of care." Here the central metaphor is that of a battle ("slings and arrows"); the "sea of troubles," billows of the war, merely develops the metaphor of battle, as in Scott, *Marmion*, VI. xxvi.:

"Then mark'd they, dashing broad and far,
The broken billows of the war,
And pluméd crests of chieftains brave,
Floating like foam upon the wave."

63. *consummation*] Compare *Cymbeline*, IV. ii. 280:

"Quiet consummation have:
And renowned be thy grave!"

65. *rub*] impediment, as in *King Henry V.* II. ii. 188.

67. *mortal coil*] trouble or turmoil of mortal life. In this sense *coil* occurs several times in Shakespeare,

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